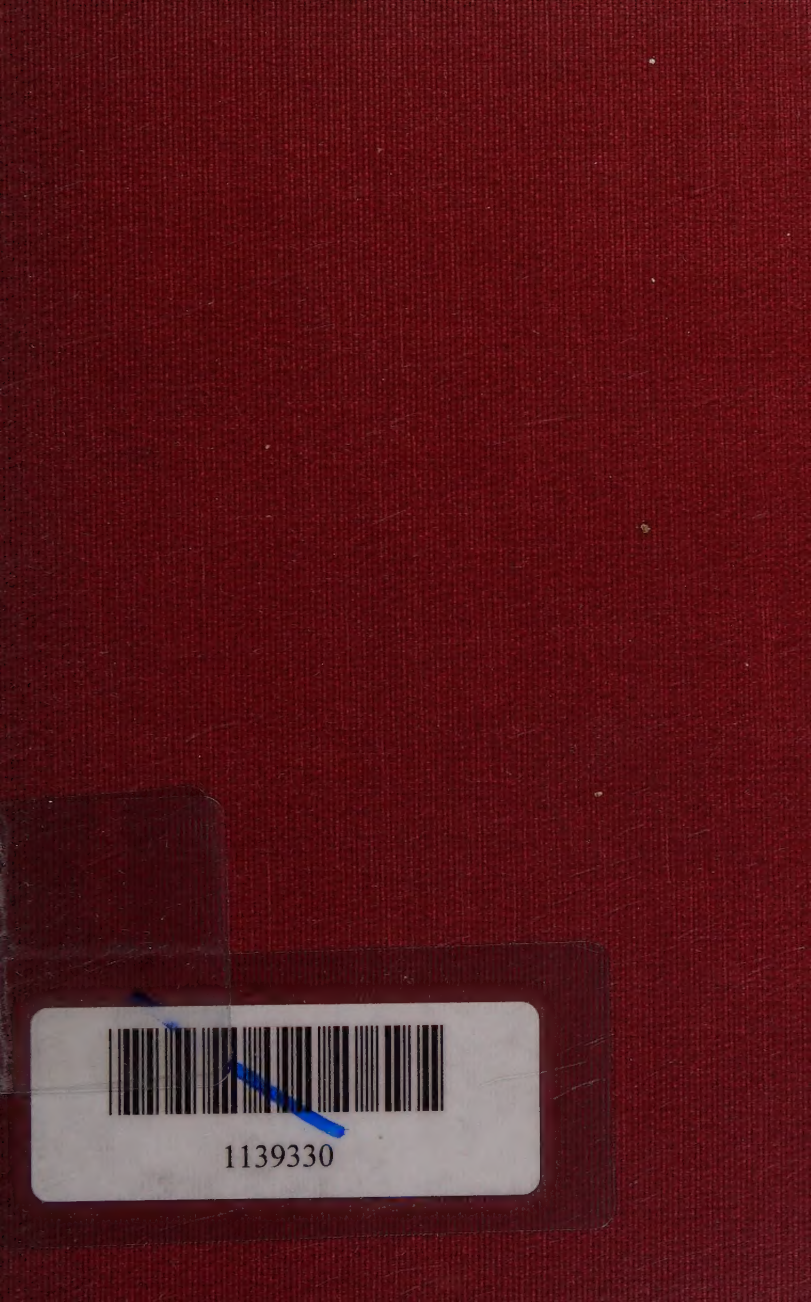
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STUDIES IN FUGUE

BY

C. H. KITSON

M.A. (CANTAB.), D.MUS. (OXON.)

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PREFACE

THE principles of fugal construction have been so ably and exhaustively dealt with by eminent authorities, that it would seem that there was little else to be said upon the subject. Experience, however, shows that there are not only various points which seem to call for further elucidation and illustration, but also some few principles which have not been accorded any formulated treatment hitherto.

This book is not a complete treatise on Fugue. It is presupposed that the student is conversant with the writings of Cherubini, Higgs and Prout, and that he has read at any rate a fair number of J. S. Bach's choral and instrumental fugues.

In his early attempts at fugal writing the student will probably be confronted by the following difficulties, among others:—

(*a*) It is quite possible to write a Countersubject which is technically correct, and yet at the same time productive of crude harmony. Further, it may be found that when other parts are added, the harmony becomes still more ungainly, and the whole effect awkward. The chapter on Countersubject discusses considerations which should regulate the writing of Double Counterpoint, in reference to the implied harmonic substructure.

(*b*) It is tolerably easy to write a grammatical Episode. The chief difficulty lies in preventing it from standing out as a separate section. The chapter on Episodes deals with principles of thematic development which may be utilized for this purpose. The maintenance of continuity and unity are two essentials of

good fugal writing. Students generally have no notion how to obtain these results. To the majority, the term 'Episode' is synonymous with the command 'stand at ease', whereas it is probably true that more concentration is needed in the writing of Episodes than in any other sections of the fugue.

(*c*) It is quite possible to write a fugue in which, although the actual material, from a melodic point of view, is used in a coherent, orderly fashion, the result is still unsatisfactory, owing to a disregard of the question of Harmonic Patterns. A chapter is devoted to this subject.

In fact the whole aim of these chapters is to raise students' workmanship from the standard of a piece of patchwork to that of a well designed and closely woven texture.

The principles of thematic development which have come to maturity since the time of Beethoven, have not been without their influence upon the fugal form, and the time has come when some of them may be formulated.

All these points are illustrated in a set of examination fugues, which it is hoped may serve the extra purpose of indicating what in the main is expected from an examinee. It is not implied that this age of examinations has developed a special type of fugue. The necessity of showing one's command of the form in a limited time makes for condensation and concision.

The chapter on Independent Accompaniment is designed to help candidates for degrees in music who contemplate the composition of an Exercise. It contains information upon points which experience shows are often misunderstood. The book in the main deals with difficulties of construction, and aims at showing the student the lines upon which technical device may be raised to the level of artistic work. A fugue never succeeds because of the cleverness of its workmanship, but in spite of it.

In fact a fugue may be at the same time clever and intolerably dull. What has been written in this book is the result of a study of fugues in which science and art seem to stand on equal ground. It may be said that what differentiates the artist from the workman is something intangible; at the same time, all the dictates of instinct are capable of logical analysis. Instinct requires development and indeed guidance. It is quite wrong to suppose that any procedure which primarily demands intellect rather than emotion, is false art. Emotion without intellect is a much greater and far commoner evil. The masterpieces of art have always been those that have exhibited a perfect balance between design and expression; the one is the complement of the other.

I am indebted to the following for permission to print extracts from their publications: Dr. Basil Harwood, Messrs. Boosey, Bosworth, Breitkopf & Haertel, Durand, Novello, Peters, Schott, Stainer & Bell.

My thanks are again due to Dr. G. G. Stocks for revising the proof-sheets.

C. H. KITSON.

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CHAPTER I

THE COUNTERSUBJECT

It has not been the purpose in writing this book either to furnish a treatise on Fugue or to attempt completeness in the treatment of any particular section of fugal construction. In other words, the book is in the nature of an appendix to a treatise on Fugue, merely touching on some points which seem to call for comment. Under these conditions it is unnecessary to trace the history of the fugal form, or to state, even in the briefest fashion, the main features of its construction.

It will be convenient at the outset to consider a few points, which seem to cause students some difficulty.

1. It may be taken as a general rule that, though incidental modulations to keys other than the Tonic and Dominant are quite common in the course of a Fugue Subject, it is usual for the Subject to end in either the Tonic or Dominant key. It is true that there are cases in which the entire Subject is in the key of the Subdominant, or in which it begins in the Tonic and ends in the Subdominant key. Such cases, however, are rare.

2. If the first two *notes* of the Subject be Tonic and Dominant, or Dominant and Tonic, and they imply two distinct harmonies, it is by no means necessary that they should be harmonized respectively by Tonic and Dominant chords. But if a Subject begin with a passage distinctly implying as its harmonic substructure the Tonic or Dominant chord, it will usually have as its response an answer which implies as its harmonic substructure the Dominant or Tonic chord.

3. The added parts in the Exposition may introduce modulations which are not actually expressed in the Subject. This may often impart vigour and relief to the harmony. If a Subject

were apparently wholly in the key of the Tonic, it would be quite unnecessary in the Exposition to confine the harmonies to the keys of the Tonic and Dominant.

4. In the Middle and Final sections of the Fugue the replies to the antecedent may occur at any convenient interval above or below it. As soon as the consequent enters in stretto, the antecedent may become free.

5. There is no law of any sort as to what keys may be used in the middle section: neither is there any restriction as to the order in which they may be introduced. Suppose the Fugue were in C major. The first group of middle entries might commence in A minor, and the response could still be in A minor, or in E minor, or in D minor, in fact in any key that seemed effective; or the first group of middle entries might commence in G major. That is to say there are no fixed laws regulating the order of the keys of the antecedents, nor the keys of their consequents. The student may verify these statements from a perusal of modern fugues. For examination purposes, however, it may be well to have some definite plan. The following is recommended as a safe procedure.

A. *Fugue in Major Key.*

Exposition—Episode—First group of middle entries with the relative minor as the central key—Episode—Second Group of middle entries with the Subdominant major as centre—Episode —Final section.

B. *Fugue in Minor Key.*

Exposition—Episode—First Group of middle entries with the relative major as the central key—Episode—Second Group of middle entries with the Subdominant minor as centre—Episode —Final Section.

It is now necessary to consider the workmanship of a Fugue in some detail.

The Countersubject.

The Countersubject must be written in Double Counterpoint with the Subject, so that it may accompany it whenever it is felt

desirable, either in the original position, or in the inversion. In examination fugues, it will not be possible to use the Countersubject against every appearance of the Subject or Answer in the middle section, though, as a rule, it should be employed against any complete statement of either. The illustration of various combinations of the Subject with itself or with its answer is of much higher importance, both from a musical and a technical point of view, than the mere restatement of the Subject and Countersubject in various keys. The secret of good Double Counterpoint lies in the provision that each part should form a good bass to the other, and that each should possess melodic interest and individuality. There are then two aspects of the case.

(*a*) The harmonic considerations affecting the combination of Subject and Countersubject.

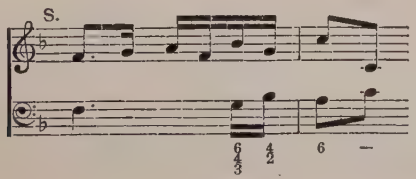
It is quite true that before an attempt is made to write a Countersubject, a clear idea of the harmonic basis of the Subject must be obtained. But this alone is quite inadequate as a means of obtaining a harmonically satisfactory Countersubject. Two points are quite obvious:—

1. The harmonic basis which suits a subject as an upper part will not necessarily suit it as a bass. The converse is not true.

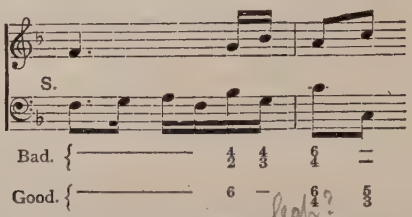
2. The implied roots that form the foundation of the model need not be necessarily implied in the inversion.

One or two illustrations will make this clear.

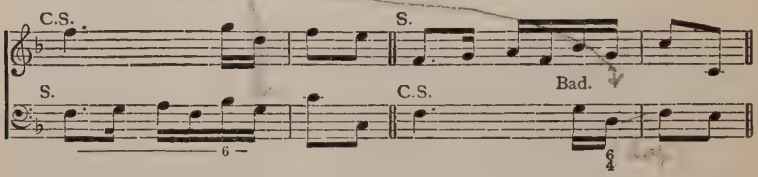
The opening bars of the Fugue Subject set for the B.Mus. Oxon., May, 1901, might be appropriately harmonized thus:—



When the parts are inverted, the same harmony cannot possibly be implied: but another harmonization is quite satisfactory:—

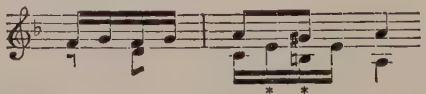


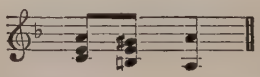
It will be seen that the chief difficulty lies in the management of the fifth of the root: and in this connexion it may be stated that the implied harmony chosen may suit the Subject both as an upper part and as a bass, and yet the factors of these harmonies chosen as its accompaniment may form an unsatisfactory bass.



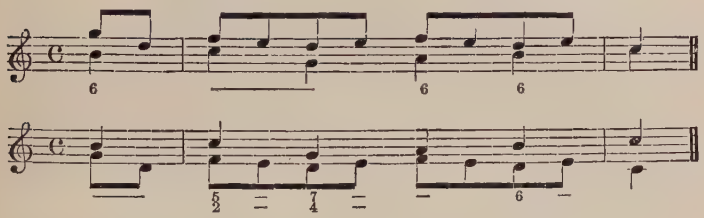
Therefore, in selecting any note in the Subject or Counter-subject as the fifth of the root, it must be approached and quitted as if it were the bass.

There is one notable exception to this procedure. Some passages are merely examples of broken harmony, and are to be criticized from this standpoint. The following is not a case of the use of consecutive six-fours:—



It is simply another form of:—

In reference to the use of the harmonic intervals of the perfect fourth and fifth in Double Counterpoint, it may be pointed out that either is quite good, whether used on the accent

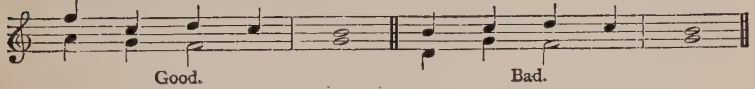
or not, provided, (*a*) it is not essential, (*b*) it does not resolve on the other as being essential.

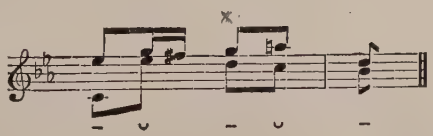
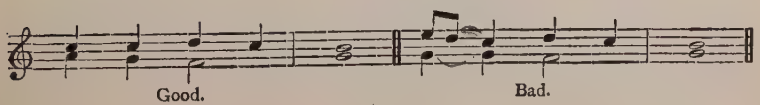
Thus the following is correct Double Counterpoint.

There is one possible exception to this:—

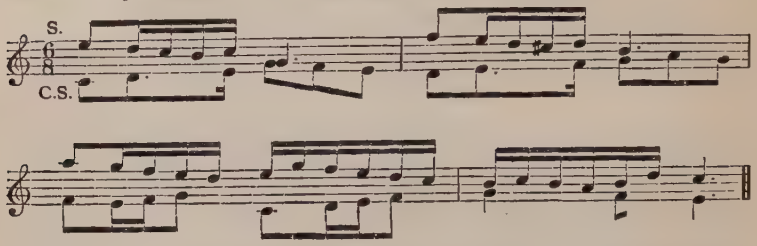
At (*a*) G is an anticipation,

At (*b*) A may be regarded as a suspended discord, and G as the essential note.

The essential perfect fifth and fourth may be used in two cases.

1. On the weak accent, if the part that contains the fifth of the root be approached and quitted by step.

2. On the strong accent, if the above limitation be observed, and if the preceding and succeeding intervals are consonances (except the fifth).

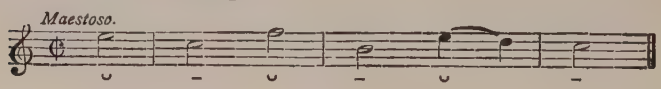
J. S. Bach.

Distinguish between the following cases:

It is quite possible to write a Countersubject with due consideration of all these points, and yet produce a most unsatisfactory effect. The following is a case in point :—



Neither the above nor its inversion produces any harmonic progression that is open to criticism, and yet the effect is not good. The fact is, the Subject is over-harmonized, that is to say, too many chord changes are used. But this is a result, and not a cause. The ultimate reason for such writing is a want of method in deducing the harmonic substructure of a Subject. The following points may prove useful :—

Firstly, find the time value of the accents—whether each accent is of the duration of a quaver, crotchet, or minim, and so forth. Now it is true that each accent may bear a separate harmony.

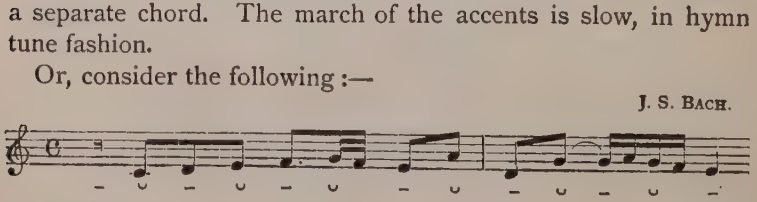
Thus in the following :—



it will be felt to be quite natural to harmonize each minim with a separate chord. The march of the accents is slow, in hymn tune fashion.

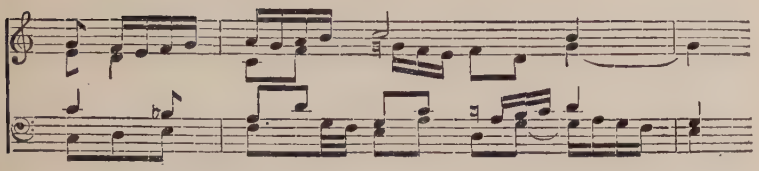
Or, consider the following :—

J. S. Bach.



(The time signature is really $\frac{8}{8}$).

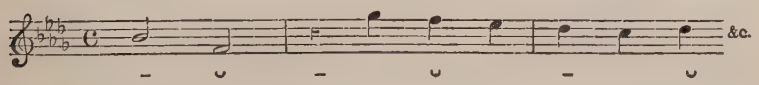
Here again, nothing unnatural in effect is felt in the use of a separate harmony for nearly every accent.

J. S. Bach.

Two points are to be noticed :—

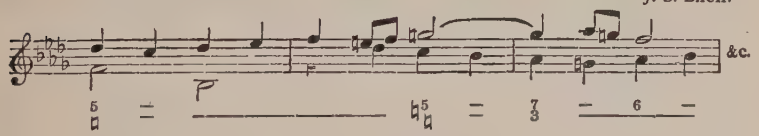
(*a*) The slow tempo of the accents.

(*b*) The general uniformity in changing the harmony with the centres.

Consider another case :—

J. S. Bach.

Here the first bar distinctly implies the pattern of two chords, and it would be very unmusical to use more in the succeeding bars ;

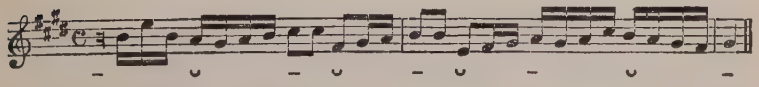
J. S. Bach.



The time signature is really $\frac{2}{2}$.

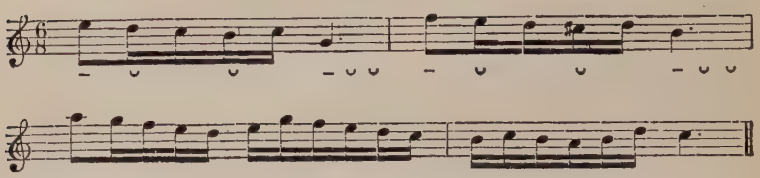
It may be taken as a general principle, that when the accents move slowly, the shifting of the harmonies with them will not produce any bad effect.

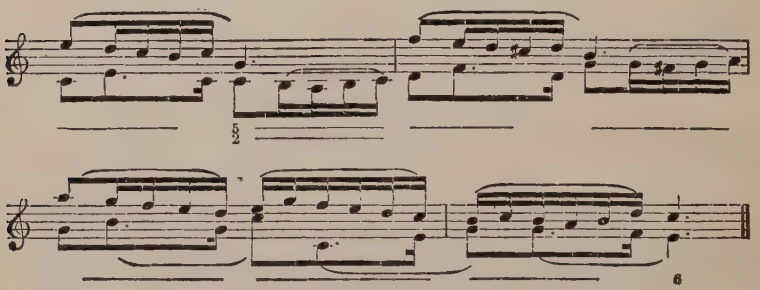
Thus in such a subject as the following :—



the harmony does not change more often than once each crotchet.

To return to the original subject under consideration:—



Here the accents move quickly. It is already known that it is inartistic to crowd many chord changes into a brief time duration. In such a case as the above it will generally be found that the changes of harmony arrange themselves into more or less uniform groups. In this Subject every three accents represent one harmony.

This forms what may be termed a Harmonic Pattern.

It is a matter of such importance that a full discussion of it must be reserved for a separate chapter.

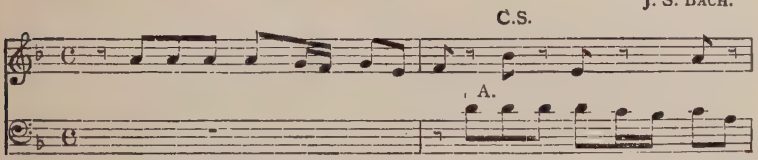
(*b*) The inherent qualities of the Countersubject.

It is not sufficient that the Countersubject should be merely technically correct as an example of Double Counterpoint. It must in addition possess character and individuality.

Character is imparted by the presentation of and insistence upon some definite idea, which may be merely rhythmic, or melodic, or both. Character does not necessarily imply individuality. The latter quality is obtained by contrasting the Countersubject with the Subject.

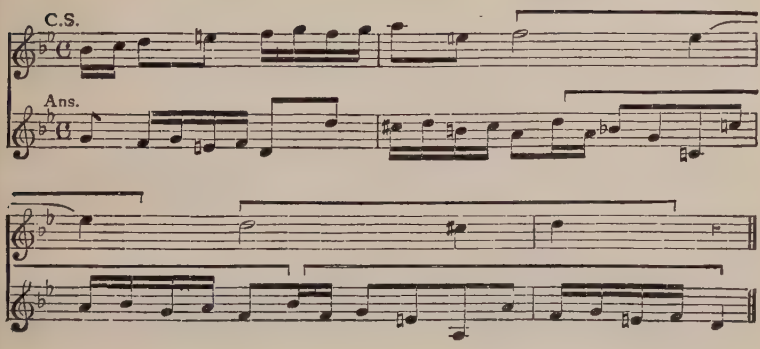
One of the simplest means of imparting character to a Countersubject is to substitute detached notes for plain legato movement.

J. S. BACH.

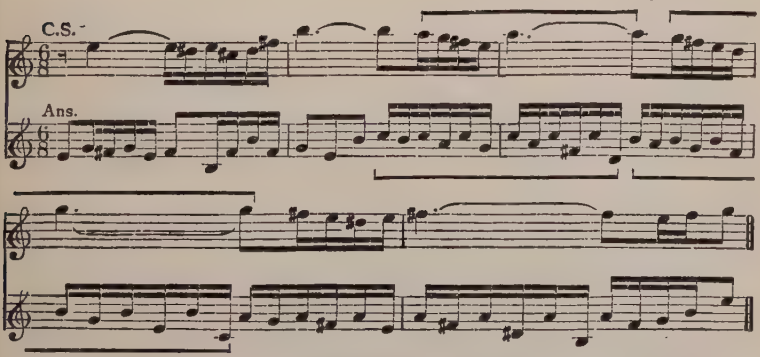


When the Subject presents sequential effects, the Countersubject may reproduce them in a contrasted manner.

J. S. BACH.

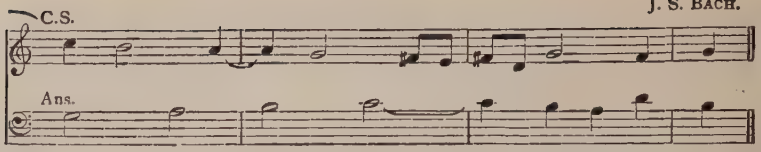


J. S. BACH.



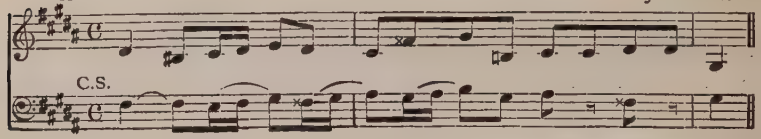
The consistent use of suspensions will give a Countersubject character.

J. S. BACH.



Even when the Subject itself presents no sequential features, nor a consistent use of figure, the Countersubject may do so.

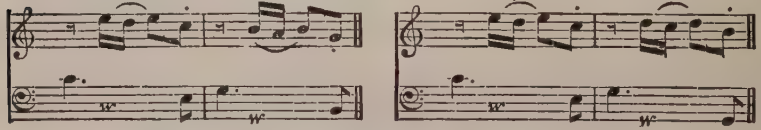
Ans. J. S. BACH.

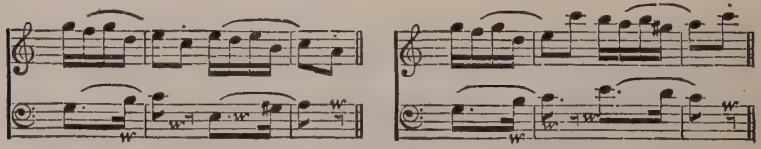


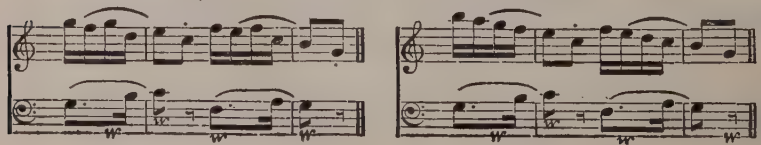
From the point of view of harmonic basis, figures may be catalogued under three main heads, each subdivisible into two classes.

CLASS A. The notes of the formula bear the same relation to the roots in each repetition.

CLASS B. The notes of the formula bear various relations to the roots in each repetition.

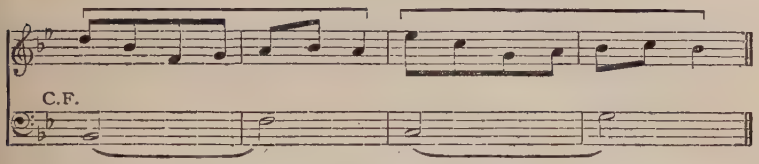
1. Formulae based on one chord.

2. Formulae based on a particular arrangement of two or more chords.



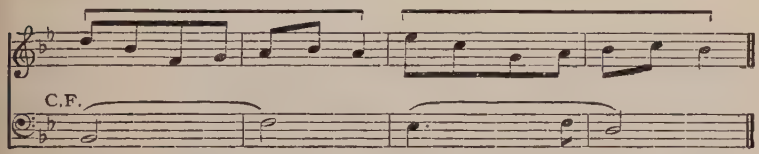
3. Formulae based on no systematic arrangement of chords.

It will thus be observed that:—

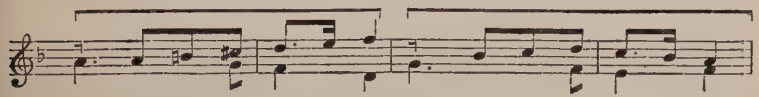
1. The reiteration of a melodic formula is not limited by the reiteration of a harmonic basis.

It is easy to see that the following bass would allow of the repetition of a melodic formula of two bars length.



But it is not so obvious that the following bass would permit the identical melodic progression.



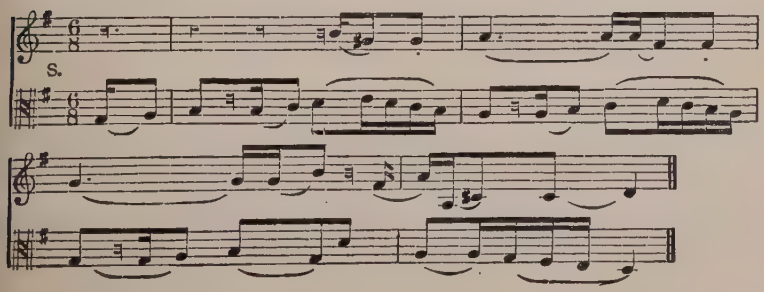
2. The repetition of a formula need not be exact.

Here the rhythm is quite sufficient to maintain the formula.

In writing a Countersubject, the student should aim at the insistence upon some incisive figure, and the development of a section of it.

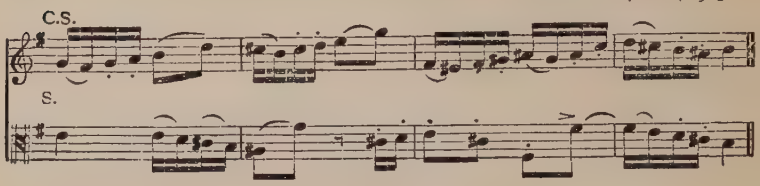
The following are examples:—

(*a*) In which the Subject presents these features.

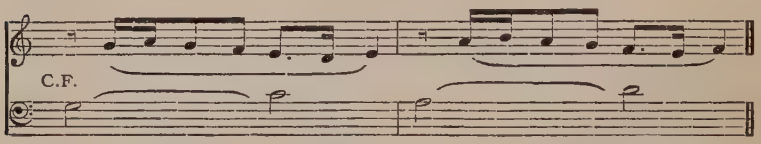
C.S. *Vivace* D.Mus. Oxon., Nov., 1907.



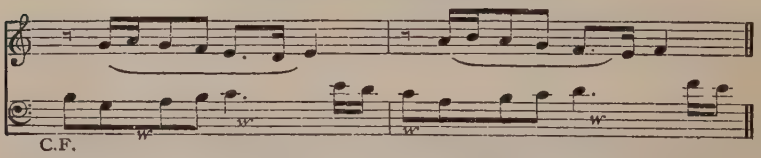
(*b*) In which these features are not apparent in the Subject.

D.Mus. Oxon., Nov., 1903.

This technique may be practised in the following ways :—

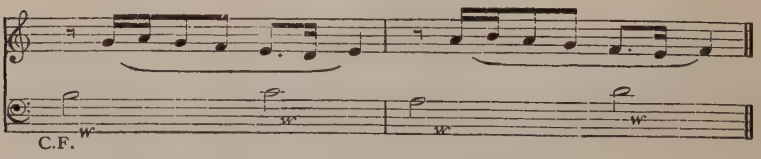
(1) The adding of a sequential florid part to a plain C.F. which is sequential melodically and harmonically.



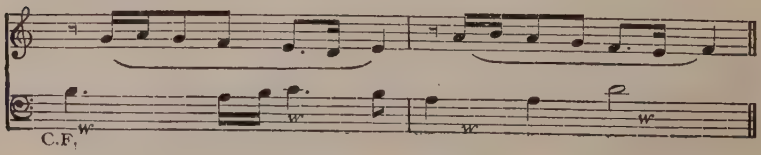
(2) The adding of a sequential florid part to a florid C.F. which is sequential melodically and harmonically.



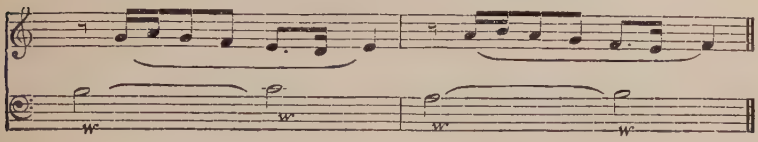
(3) The reiteration of a formula against a plain C.F. which is harmonically, but not melodically, sequential.



(4) The same, except that the C.F. is florid.

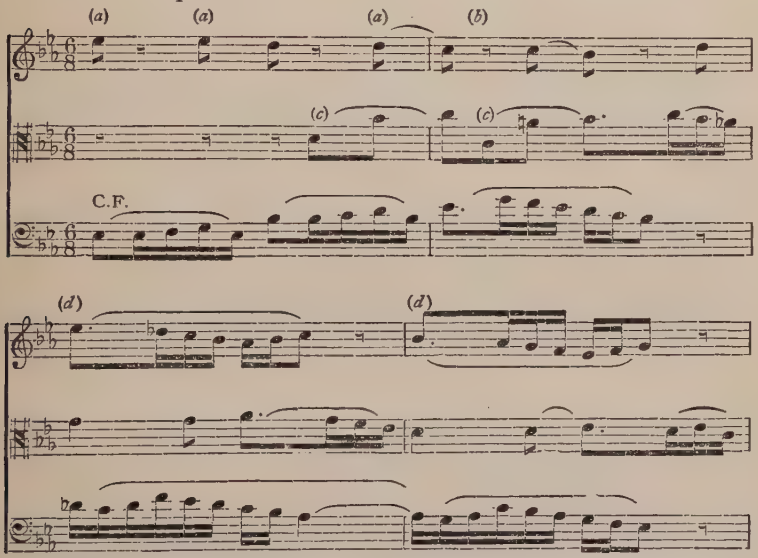


(5) The reiteration of a formula against a plain or florid C.F. which is melodically, but not harmonically, sequential.



(6) The reiteration of a formula, with minor deviations, over any C.F.

The following example of Triple Counterpoint will illustrate some of these points:—

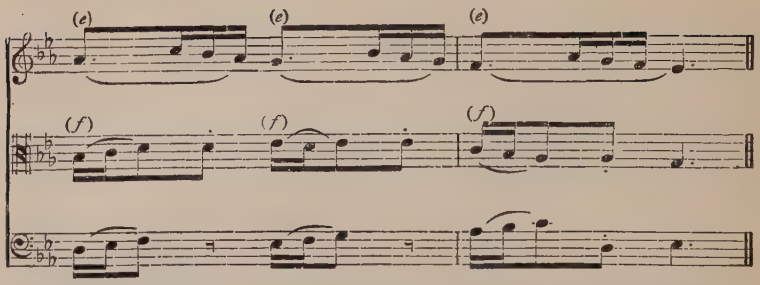


At (*a*) the reiteration of the formula is not in the same sequence as the C.F.

At (*b*) the formula is maintained, though the C.F. is not in sequence. The use of one harmony each half bar makes this easy.

At (*c*) another figure is reiterated according to the same principle.

At (*d*) the sequence is harmonic and melodic.

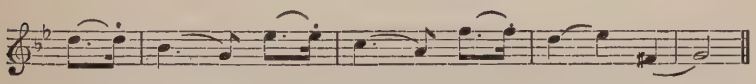
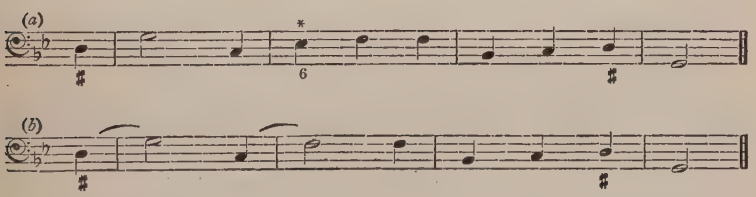


At (*e*) the sequence in the treble is in inverse movement to that in the bass.

(*f*) Illustrates the reiteration of a formula with minor deviations.

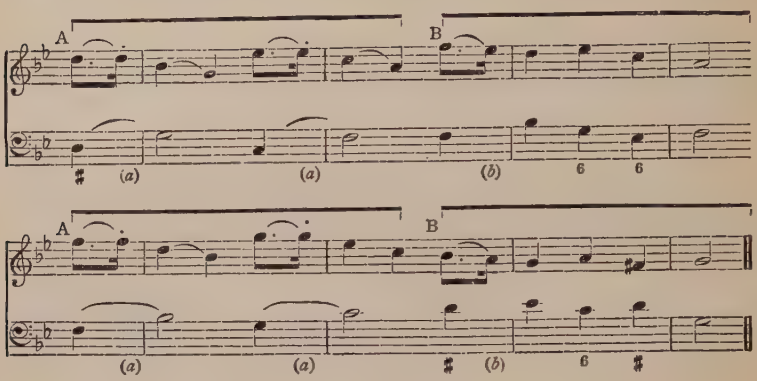
CHAPTER II

HARMONIC PATTERNS

It has been said that character is imparted to a Subject by the insistence upon some definite idea. It was also pointed out that this idea might be merely rhythmic, or melodic, or both. Now, suppose accompanying parts were to be added to the following fragment:—

The first thing to do is to picture in one's mind the plain harmonic outline:—

No consideration is here being given to matters connected with Invertible Counterpoint, nor to Fugue in particular, but to the question of harmonic pattern as it affects general composition.

It will be at once felt that the suggested harmony at * in (*a*) is not satisfactory, while that in (*b*) is entirely so. An important principle is involved in the reason for this. Melodic pattern naturally demands as its counterpart harmonic pattern; there

is a form in harmony, as well as in melody. Consider another case :—



Here we have two patterns grouped in definite order, forming a larger pattern ; it may be thus transcribed :—

$$A\ (a+a)\ +\ B\ (b) = A1$$
$$A\ (a+a)\ +\ B\ (b) = A2$$

The arrangement of chords, so far as their duration is concerned, depends upon :—

(*a*) The length of the accents.

(*b*) The harmonic pattern set over these accents.

These patterns may themselves be combined in various ways forming larger patterns, exactly as in the construction of melody.

It is unnecessary here to discuss the many varieties of pattern that may be found. It may be useful to point to examples of common patterns :—

(*a*) One chord every three accents (one chord a bar, $\frac{3}{8}$). Bach, English Suite No. III, Prelude.

(*b*) One chord every four accents (one chord a bar, $\frac{4}{4}$). Bach, Prelude, No. 1, in C major (*Wohltemperirte Klavier*).

(*c*) Two chords every four accents (two chords a bar, $\frac{12}{8}$). Bach, Prelude, No. 9, in E major (ibid.).

(*d*) Four chords every four accents (four chords a bar, $\frac{4}{4}$). Bach, Prelude, No. 19, in A major (ibid.).

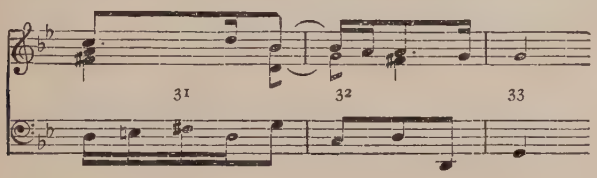
Of course these patterns are not always rigidly maintained: artistic variety is desirable. But the movements nevertheless maintain a general allegiance to their respective patterns.

The following are the chief reasons for variety:—

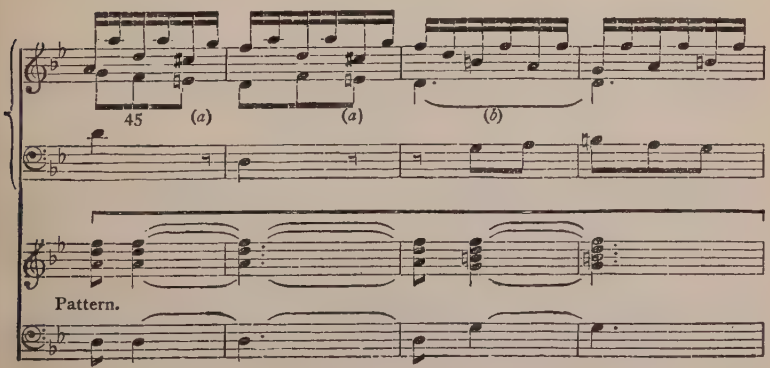
1. Artistic relief (specially at the Cadences).
2. Harmonic decoration.
3. Increase or relaxation of emotional tension.

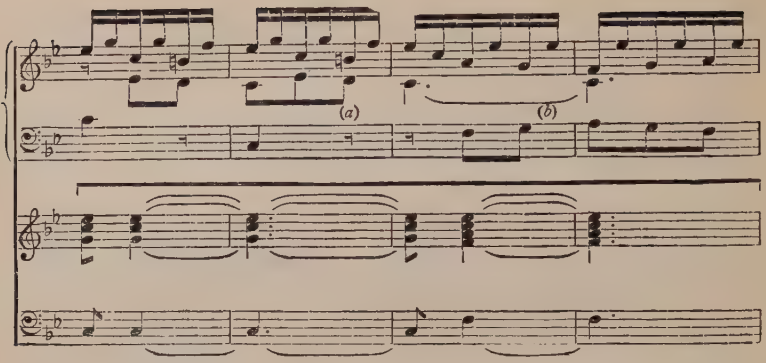
Examples of each of these cases will now be quoted.

1. Variation at the Cadence.

The first thirty bars of the Prelude to the Third English Suite (Bach) are framed on the pattern of one chord a bar, the next three bars contain the Cadence, and the pattern is varied thus:—

2. Harmonic Decoration.

The next twelve bars revert to the original pattern. In bar 45, we have not only a new pattern, but one containing what may be termed harmonic decoration.

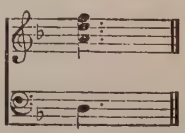


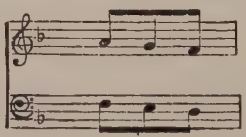


It will at once be asked why the combinations at (*a*) are not regarded as chord changes: and as they are not indicated as chord changes, why the combinations at (*b*) are not treated in the same way. As a matter of fact these two cases point to the difference between change of chordal centre, and harmonic decoration of a chordal centre.

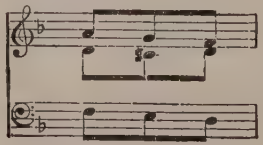
What is meant by the harmonic decoration of a centre?

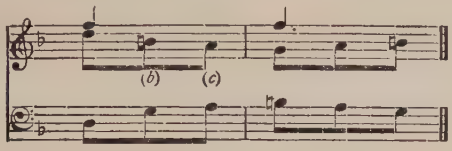
Suppose the centre to be:—



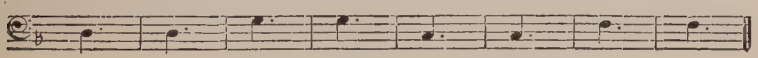
Suppose it to be decorated in two parts thus:—

It would be said that G and E were passing notes.

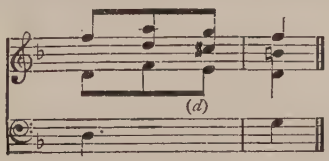
Now add a third decorating part:—

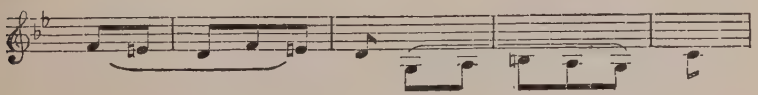


It might be said that C♯ was an auxiliary note, but it could also be said that the three unessential notes E, C♯, G, had produced a fortuitous, or a decorating chord. This does not in any way disturb the mental effect of the centre. This is exactly what happens at (*a*), we have a change of chord, but not of centre. But (*b*) will not stand this test :—

(*b*) is not a decoration of the chord of D minor, for the combination at (*c*) is not felt to be the $\frac{6}{4}$ of this chord : the note A is felt to be merely a melodic ornamentation.

But again, some one will say could not the pattern be regarded as being :—

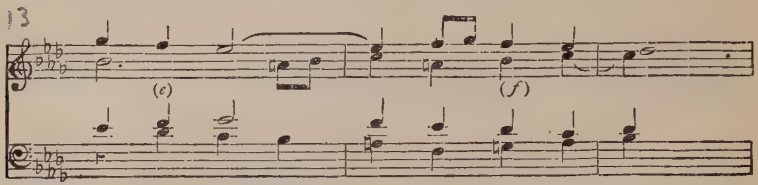


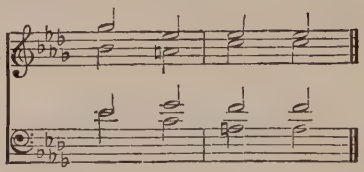
If it were so, the score would form incorrect harmony :—

(*d*) the bass here leaves the D when it is no part of the harmony. Besides, the quaver figures of the score support the pattern given :—

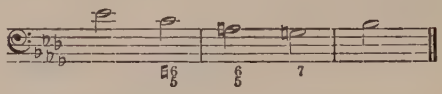


Another case is interesting as showing how to deduce centres.

The harmonic pattern of the Twenty-Second Fugue of the Forty-Eight (in B♭ minor) is clearly that of two centres a bar.

They need not always be different, but, except for special effect, there are never more. Consider the two following bars:—

the centres of these two bars are:—

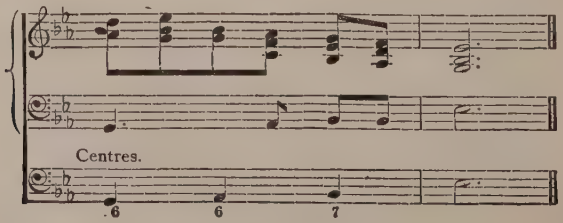


(*f*) is a decorating chord, and not a centre. If it were a centre, it would give:—

which is impossible harmony.

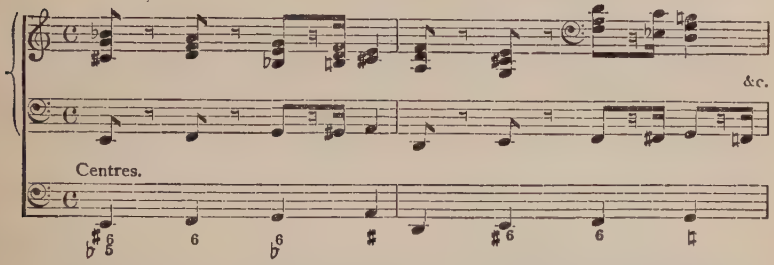
(*e*) is a decorating chord of a kind not yet mentioned.

Harmonic Decoration may be classified under three main heads:—

(*a*) **Prefix Decoration**, in which the decorating chord displaces the centre, but resolves into it.

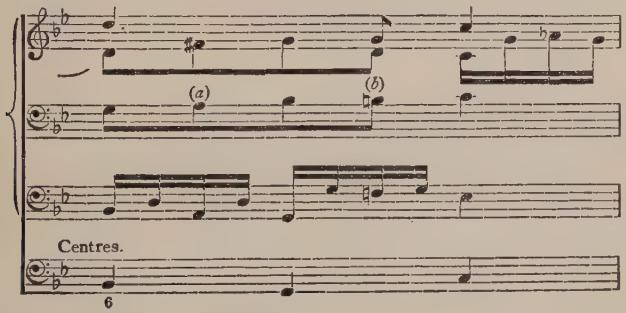
J. S. Bach. *S. Matthew Passion.*

(β) **Suffix Decoration,** in which the decorating chord forms a closer harmonic link between two centres.

SCHUMANN. *Nachtstücke.*



(γ) **Internal Decoration,** in which the decorating chord stands between the same or a different position of the same centre.

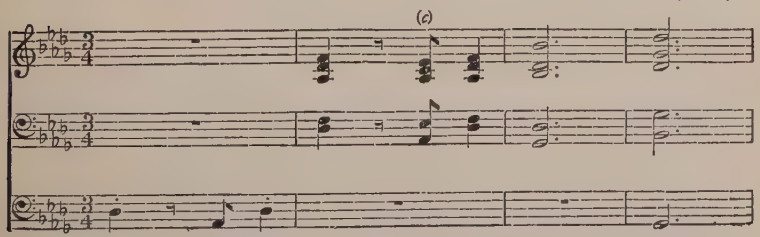
SCHUMANN. Fugue No. 2 on 'BACH.'



(*a*) Is internal decoration.

(*b*) Is suffix decoration.

SCHUMANN. Sketch for Pedal Piano, No. 4.



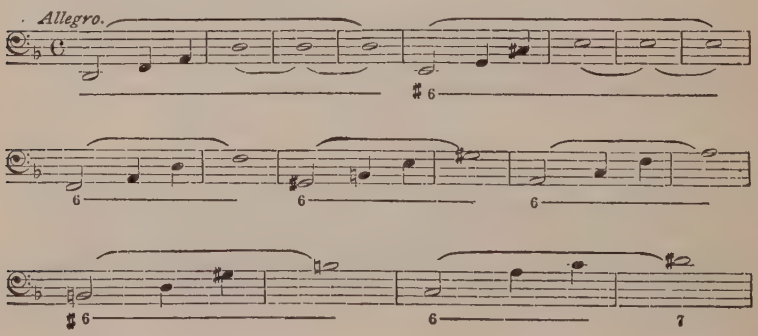
(*c*) Internal decoration.

The whole of this sketch is built, without any exception, on the pattern of one chord a bar, and any harmonic decoration that occurs is invariably internal.

In fugal writing, harmonic decoration should only be used when absolutely necessary, else it is liable to produce the effect of over-harmonization. The statement of the principle, however, will help the student to get over one of his chief difficulties, method in managing changes of harmony.

3. Increase or relaxation of emotional tension.

One of the chief methods of increasing the emotional tension is to begin with a harmonic pattern of slowly moving roots, and then gradually to curtail the duration of the centres. Beethoven's Pianoforte Sonata in D minor, op. 31, no. 2, affords a good example of this device. Beginning at bar 21 in the first movement, the bass proceeds as follows:—



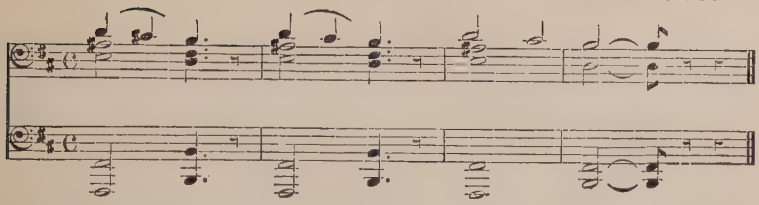
That is, we have (1) the same chord for two groups of *four bars.*

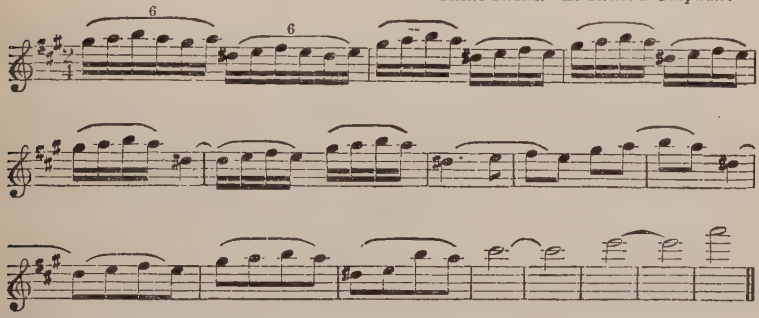
(2) „ „ four groups of *two bars.*

(3) „ „ two groups of *one bar.*

This may be termed a Harmonic Condensation, and will be more fully treated in the next chapter. The Bridge passage of Beethoven's *Leonore*, no. 3, affords another illustration.

Conversely, when we wish to relax the tension, we lengthen the duration of the centres:—

GRIEG. *Ase's Tod.*

or use augmentation in the melody :—

SAINT-SAËNS. *Le Rouet d'Omphale.*[1]

This procedure is not usually found except at the end of a movement.

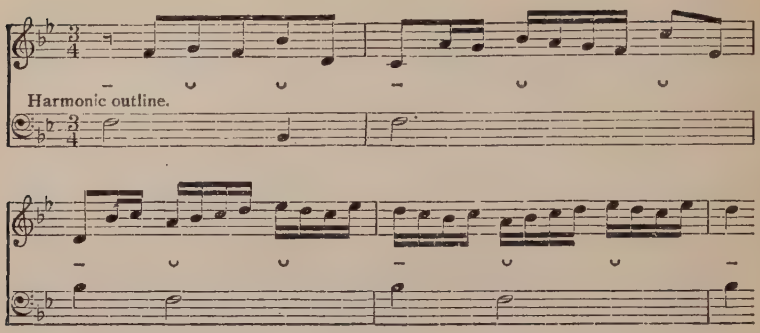
It remains to indicate the application of these principles in fugue.

Illustrations of harmonic decoration and harmonic condensations will be introduced in the fugues that have been written for this volume, and they will be pointed out in the notes on them. It may be well, however, to show how the harmonic pattern of a fugue Subject should influence its general harmonic structure. The Episodes should be framed from the melodic material of the Subject and Countersubject, but due attention should also be paid to the harmonic pattern of such material. It would be quite incongruous to follow an Exposition which had the harmonic pattern of one chord a bar, by an Episode that had the pattern of four chords a bar or no pattern at all.

[1] By permission of MM. Durand et Fils.

Consider the following Subject :—

J. S. Bach.

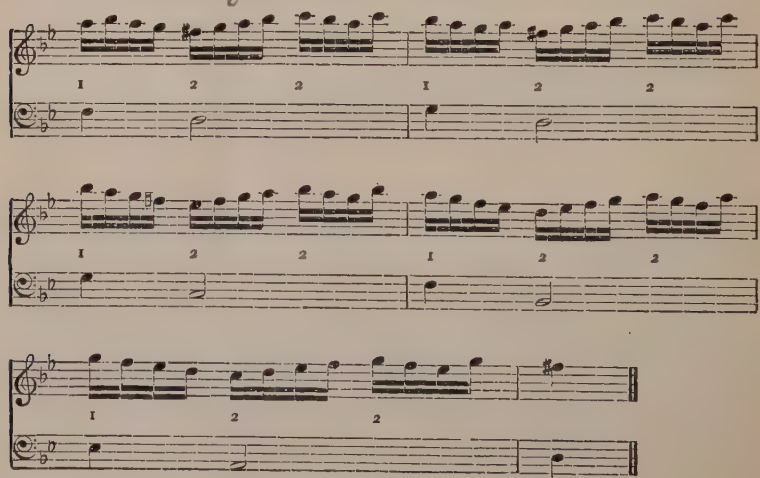
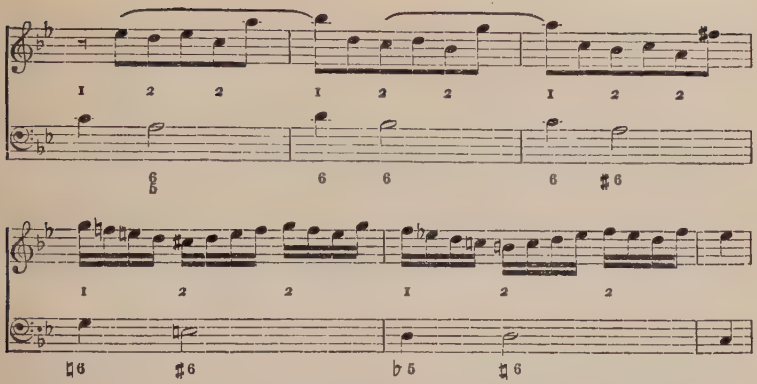


The first two bars exhibit an irregular distribution of the chords, but in the third and fourth bars we get regularity of pattern.

Let the figures 1, 2, 3, &c., denote different chords on the accents, then bars 3 and 4 give the following pattern :—

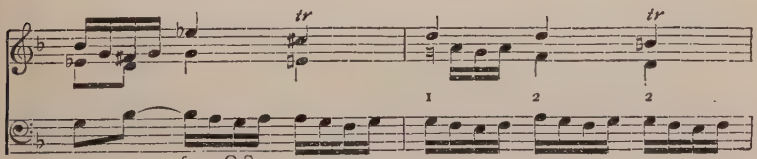
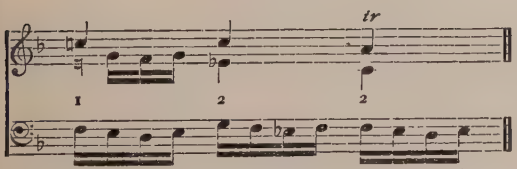
1 2 2 | 1 2 2 |

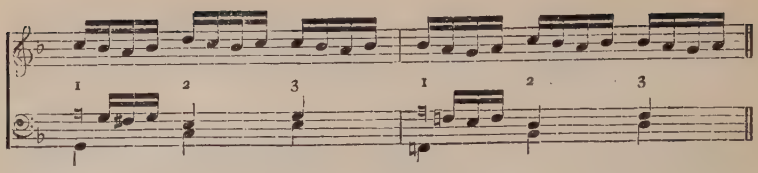
Here then is a definite harmonic pattern that forms a characteristic feature of the Fugue: and we shall find it largely used in the Episodes. e.g.



The following Subject is capable of a variety of satisfactory harmonizations:—

J. S. Bach.

In the first Episode the second bar is taken as indicating the harmonic pattern 1, 2, 2:—



Later on, the same bar is taken as indicating the harmonic pattern 1, 2, 3.

In the Fugue, Third Mus.B. Oxon., May, 1901 (see p. 50), the Subject gives the following pattern :—

1 1 1.2 | 1 1 1 2 | 1 1 1 1 | 1 1 1 1 |

that is, two consecutive bars of one pattern, then two consecutive bars of another.

The Episodes are framed as follows :—

Bars 12–15 :—

1 1 1 1 | 1 1 2 2 | 1 1 1 1 | 1 1 2 2 |

Bars 21–25 :—

1 1 2 2 | 1 1 1 1 | 1 1 2 2 | 1 1 1 1 | 1 1 1 1 |

Bars 29–32 :—

1 1 1 2 | 1 1 1 2 | 1 1 1 1 | 1 1 1 1 |

Then in bars 33–35, the emotional tension is increased by making the duration of each chord shorter,

1 2 3 4 | 1 2 3 4 | 1 2 3 4 | .

Sufficient has been said to show the general principles underlying harmonic pattern and its variation. It is probably more a matter of instinct than of intellectual calculation. But experience shows that students are often feeling after this sort of thing, and miss the mark just because the instinct requires some guidance. It is hoped that this chapter may prove useful in such cases.

CHAPTER III

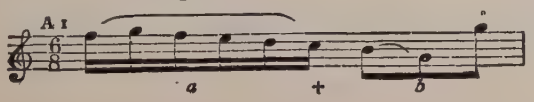
THE CONSTRUCTION OF EPISODES, AND THE APPLICATION OF PRINCIPLES OF THEMATIC DEVELOPMENT

It is of course true that no hard and fast rules can be laid down as to the method of constructing Episodes in Fugue. But it is possible to enunciate certain broad principles, and to illustrate some few ways of applying them. It is essential that the Episode should not have the effect of being a ready-made interpolation. Not only must it grow out of the preceding context, but it must lead naturally to the succeeding period. There must be no rough stitches, and hardly the semblance of a seam. The essential character of a fugue is that it is one continuous whole, unbroken in effect by any divisions into sections. One of the chief difficulties in writing an Episode is to hide the fact that technically it is an interpolation. For this purpose certain methods of thematic development may be employed. It will be shown how these methods not only successfully hide the seams of a fugue, but also impart to the material organic unity; moreover, they serve as effective means of increasing the emotional tension, and of working up a climax.

I. Melodic Condensations.

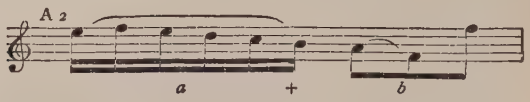
(*a*) A series of repetitions of gradual condensations of a melodic formula.

Let A 1 represent a melodic formula, which consists of at least two rhythmic ideas (*a* + *b*), one of which is more active than the other, for example:—

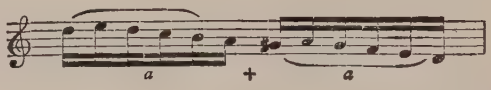


In this illustration (*a*) is the more active idea. The converse will be exemplified later.

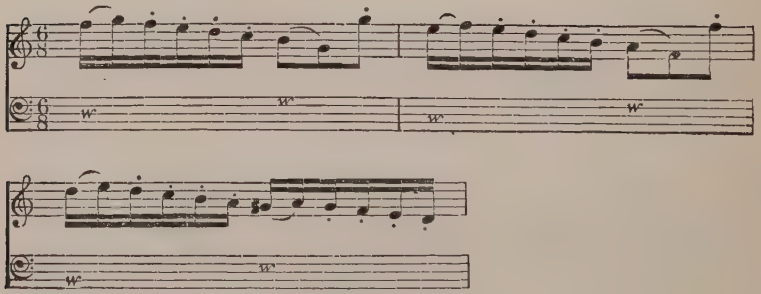
Next, A 1, is repeated at some other pitch; call this A 2:—



Next, take the more active part of the formula, e. g. (*a*) and repeat that, forming *a* + *a*.



The whole will stand thus:—

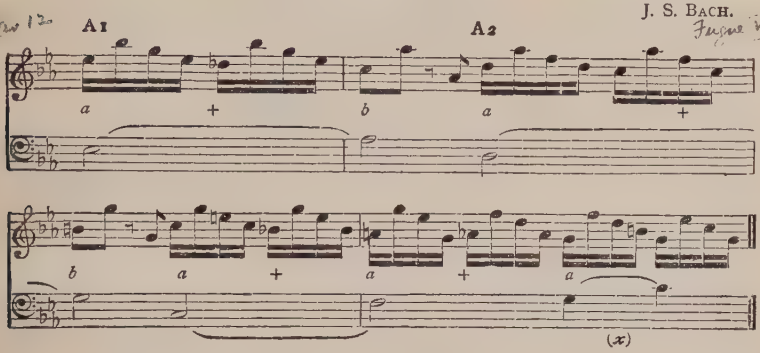


In constructing such passages, it is usual to employ Sequence. If the sequential Episodes of Bach be examined, it will be found that in the large majority of cases, he frames them on the basis of roots rising or falling a fourth or fifth. In the above we have a basis on which numberless formulae may be invented, forming a means of modulation from the tonic to its relative minor.

It would have been very monotonous to have repeated A 1 a third time in bar 3. Generally, only one repetition of a condensation is desirable in episodical work, unless it is the last one.

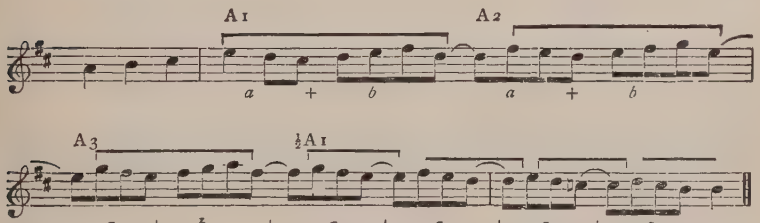
The student will recall the following as familiar examples :—

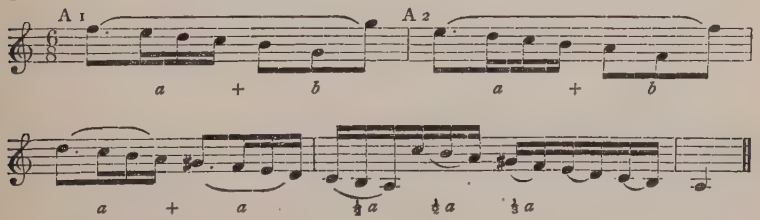
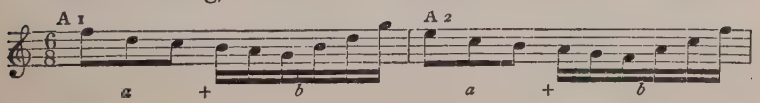
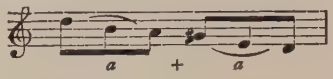
J. S. BACH. *Fugue VI.*



Note, at *x*, harmonic condensation. This will be commented upon shortly.

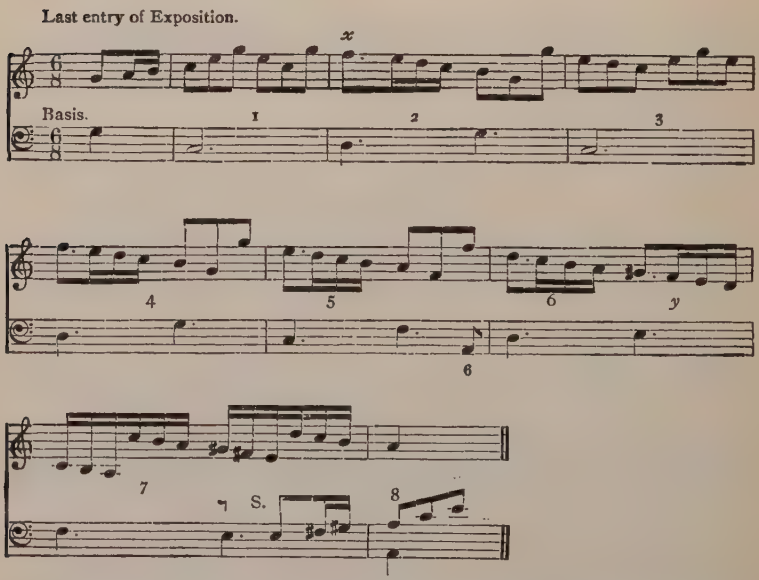
BRAHMS. *Requiem.*



If the more active idea (*a*) contained variety of movement, the process of exhaustion might be carried to a still further limit.

In the following, the more active idea is the second of the two.

In the development, in either case, the more active idea is utilized if it is desired to increase the emotional tension, the less active if relaxation is desired :—

This principle, then, forms a systematic method of constructing an Episode. Now suppose the Subject were :—

and that one wished to utilize the above Episode as a means of approaching an entry in A minor.

The following might be the procedure :—

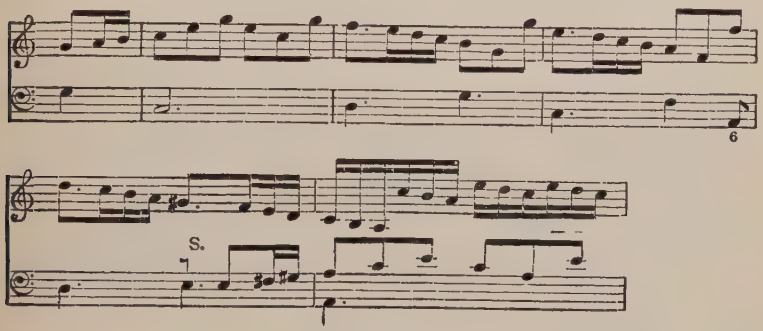


But it would be a fair criticism of this to say that the Episode stood out too plainly as a separate section, and that the harmony of bars 4 and 5 was redundant.

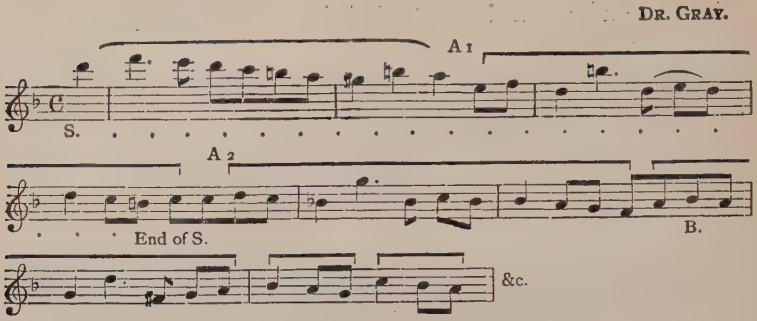
These faults can be amended in the following ways respectively.

(1) By making the end of the Subject (*x*) serve as the beginning of the Episode, e. g. the A 1.

(2) By arranging the development of the Episode, so that the Subject can enter not at the end of it, but during its course, at (*y*).



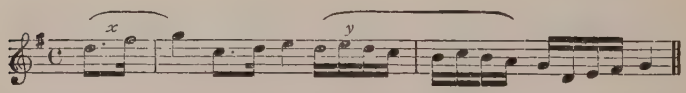
This principle of thematic development is a prominent feature in Beethoven's work, and is to be seen in almost every modern score. There is an extended example in Parry's 'The love that casteth out fear' (vocal score, p. 83, letter T, to p. 86, letter W). There is also an example of its use in Fugue in Schumann's Second Fugue on the name of Bach, bars 63–67. If the last entry of the Subject or Answer occur in the highest part, it is often possible to utilize the last section of it as an A 1, or as a part of an A 1, in the succeeding Episode. This applies also to any material that accompanies in the highest part an entry in a lower part. It is of course possible for any other parts to adopt this method, but it is obviously more appreciable when in the highest part. The Episode above forms an example of this procedure: see also the Fugue, May, 1901, bars 12–16. A precisely similar case may be seen in Dr. Alan Gray's Fugue for the Organ in D minor, bars 26–30, the highest part of which may be quoted :—

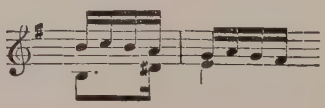


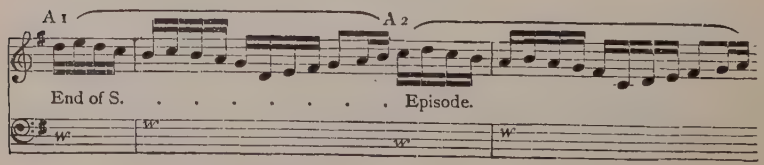
In the above, the Subject lasts from bar 1 to bar 4. But the final section of it, bars 3–4, serves as the A 1 of an Episode, the Episode actually beginning at A 2.

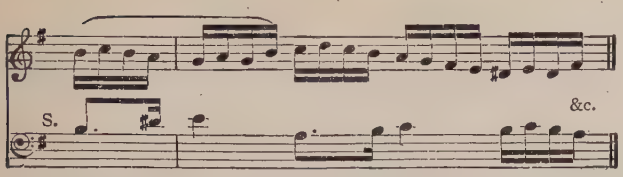
At B the Subject re-enters in F major, while the Episodical figure is being developed.

Again, the opening of the Subject will often combine with another portion of the Subject or Countersubject.



In the above Subject, it will be seen that *x* will combine with *y*. In the key of E minor this would be :—

The process is now perfectly obvious.



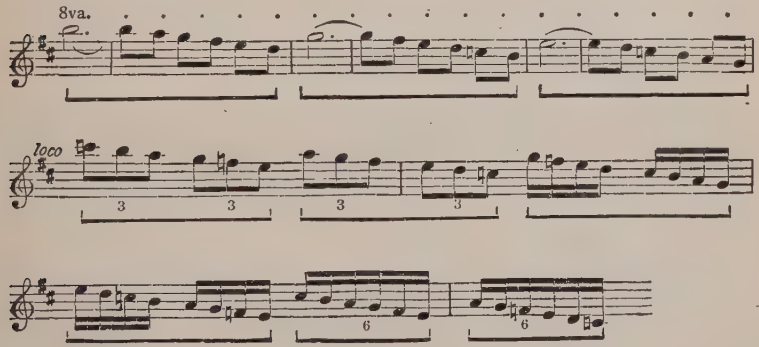


For examples of this procedure, vide,

Fugue, Third B.Mus., May, 1901, bars 14–15; 23–24.

,, D.Mus., 1903, bars 19–20.

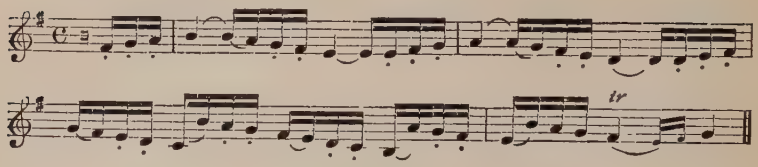
(*b*) A series of repetitions of a formula, in which the time value of the notes forming it is diminished at regular intervals, provided the shortest notes used are a constant feature of the accompanying parts. The principle of diminution is of course quite common. Towards the end of the Finale of Tschaikowsky's *Pathétique Symphony*, it produces a very exciting effect:—

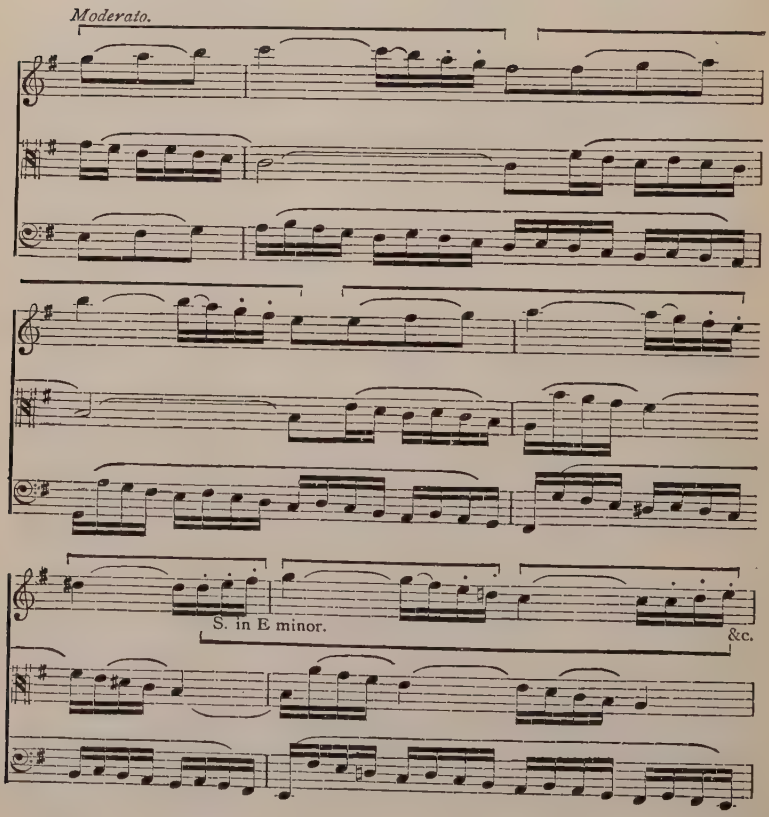


In a fugue, the proviso that the shortest notes used should be a constant feature of the accompanying parts is made in order to preserve the homogeneous character of the form.

This procedure is adopted in the Fugue in E major, Third B.Mus. Oxon., Nov., 1904, bars 19-22 (pp. 66, 67).

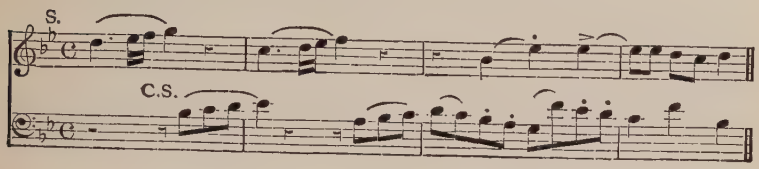
(*c*) When the first entry after an Episode is in the highest part, it is often possible so to arrange the Episode, that the beginning of the Subject forms its development.

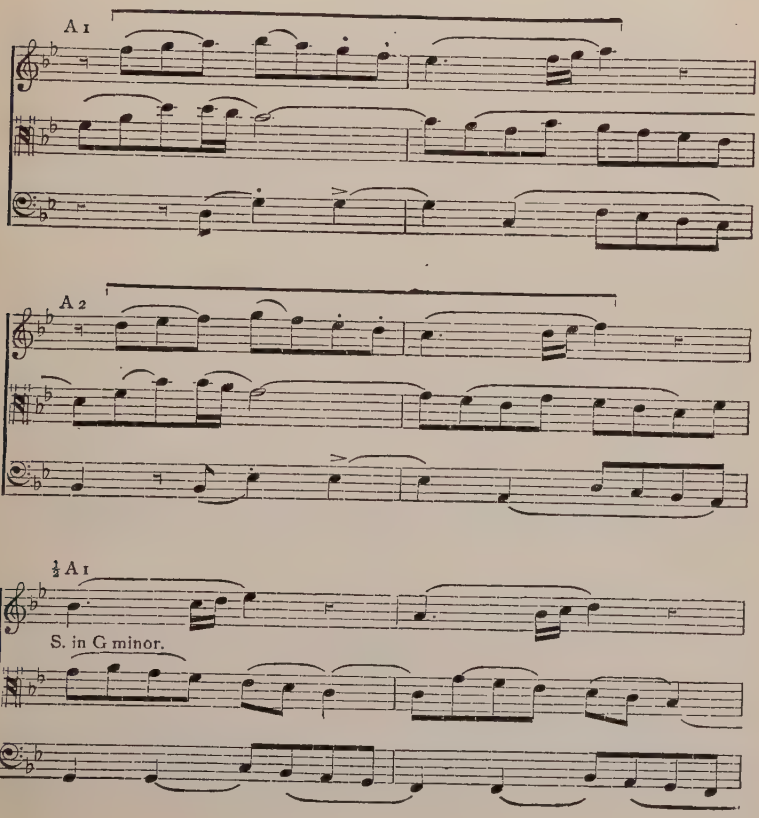
Suppose the following to be the Subject :—

An Episode to E minor might be arranged as follows :—

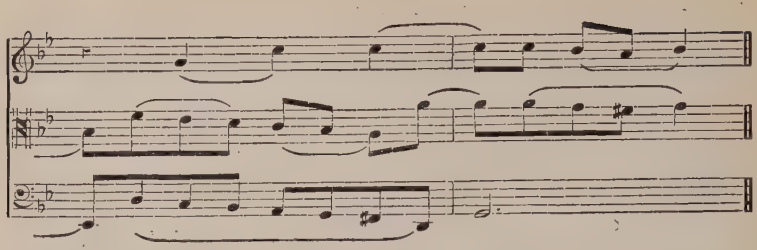


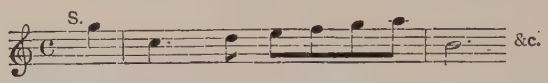
If the student examine modern fugues (viz. examples by Schumann, Beethoven, Brahms, Rheinberger, &c.), he will see

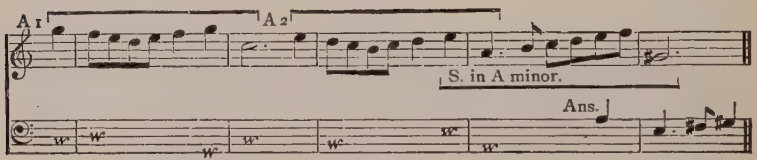
how some methods of thematic development, which Beethoven matured in his treatment of Sonata form, have been utilized in fugal construction, and turned to excellent account.

Another illustration of the method may be useful.

Episode from B flat to G minor.





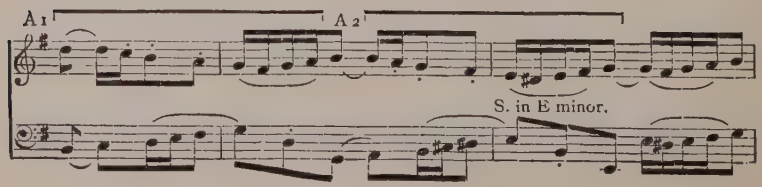
Further, the opening of the Subject may sometimes serve as the Cadence of the Episode:—

Episode to A minor.

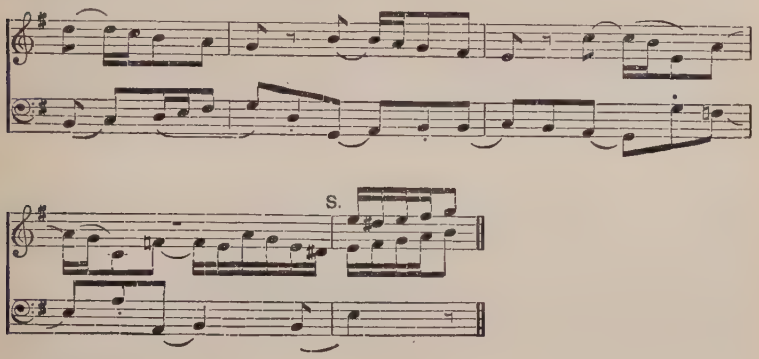


Points of this sort, which hide the seams of a fugue, add much to its intrinsic worth (see Dr. Gray, Fantasia and Fugue in D minor. Fugue, bars 23 and 24).

Compare the following:—

Episode to E minor.



It is not to be thought that these and similar devices should be used invariably. The effect of continuity is quite well maintained if a full close mark not only the close of one period, but the beginning of another :—

II. Harmonic Condensations.

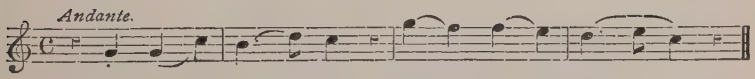
(*a*) In duple time.

When the chords forming the harmonic substructure of a melodic formula move at uniformly long intervals, the distance may be shortened in the development after the repetition of each condensation. This method is appropriate when the melodic formula is homogeneous and fairly active.

An example from Beethoven was quoted in Chapter II, p. 28.

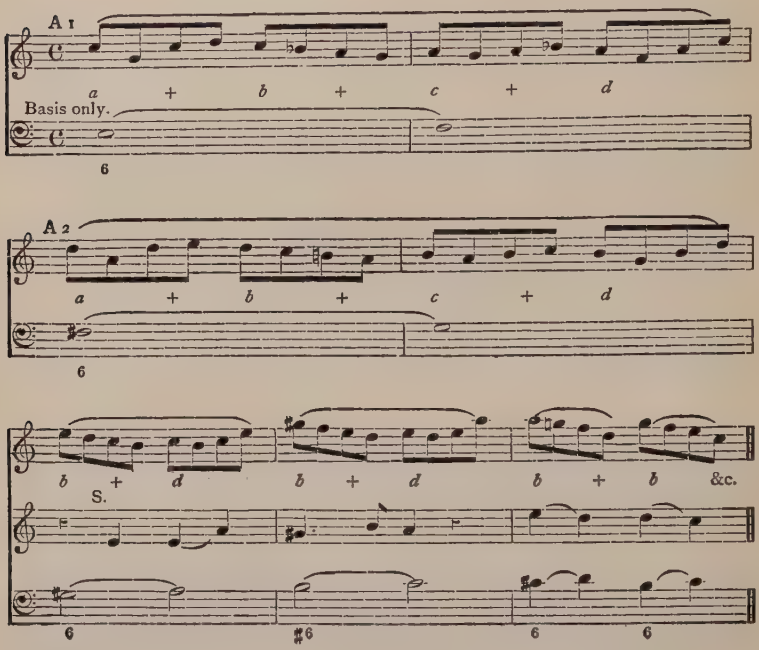
There is also a good example in the Organ Fugue in D minor by Dr. Gray (quoted above), in the Episode preceding the Final section. Passages of this kind are often founded upon a scalic bass.

Suppose the following were the Subject :—



Such a Subject would be effectively accompanied by a fairly florid C.S., moving for the most part in quavers.

The following might serve as the basis of an Episode leading to A minor, and illustrating harmonic condensation.



Bars 1–2 the original formula A 1.

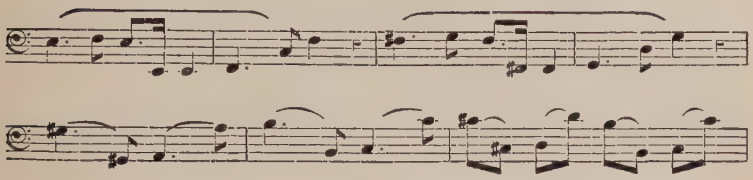
„ 3–4 its repetition A 2.

„ 5–6 first condensation and its repetition.

„ 7 second „ „ „

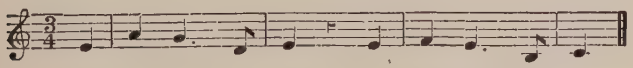
At bar 5, the melodic formula A 1 must not be used in diminution :—

but its proportions should be curtailed.

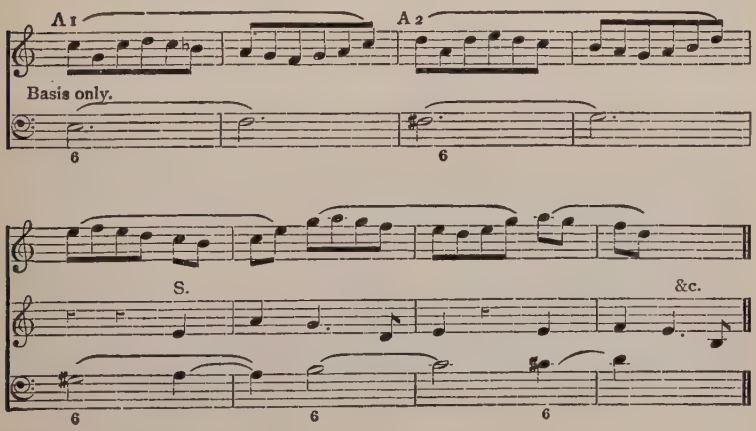
The bass might be decorated in the following fashion :—

(*b*) In triple time.

When this device is utilized in triple time, there is obtained in the course of development, duple time.

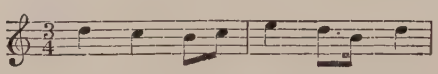
Suppose the following were the Subject :—

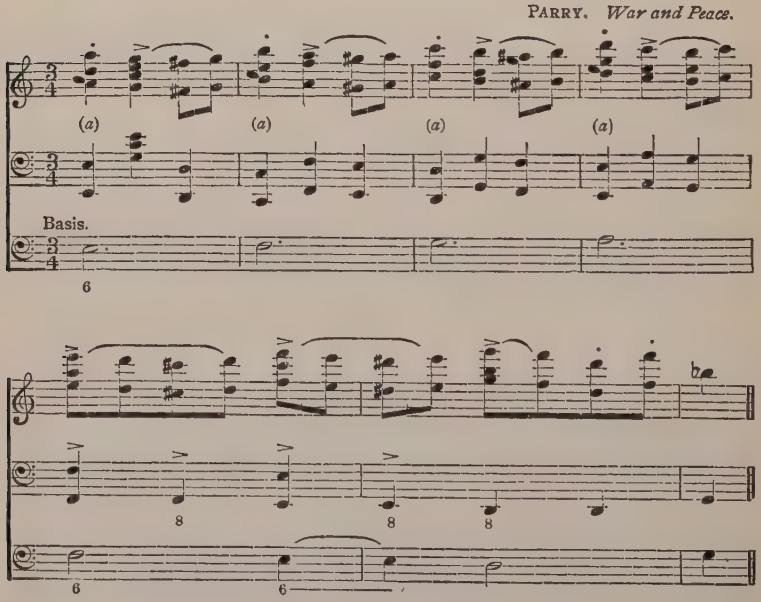


The following might serve as the material of an Episode leading back to the final section.



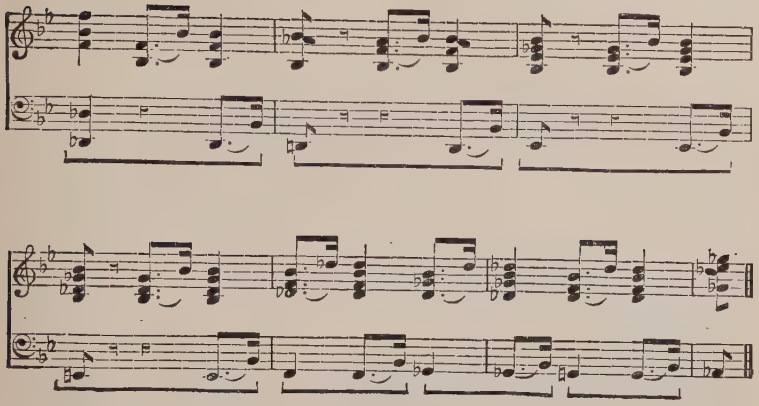
In these examples the material of the Episodes from a thematic point of view has not been considered; but it would be quite easy to construct Countersubjects from which the above material might be considered as having been deduced.

Two examples of this principle may be quoted, (*a*) at the development of the phrase:—

in the Prelude of Parry's *War and Peace.* (*b*) In Wood's *Ballad of Dundee,* at the words 'But a deeper echo sounded in the bosoms of us all'.



(*a*) Prefix harmonic decoration, see p. 26.

WOOD. *The Ballad of Dundee.*



CHAPTER IV

EXAMINATION FUGUES

It has been said that the student who is writing an examination fugue is necessarily placed under circumstances which are in detail different from those that obtain under normal conditions. Firstly, the Fugue has to be completed within a certain definite time, generally three hours. Its length is therefore restricted. Secondly, within that definite time, not only should all the characteristic features of the form be illustrated, but also the latent possibilities of the Subject, in reference to variety of combinations, should be gradually unfolded. It is of course true that good fugal writing cannot be attained without a critical study of existing classics. But the student would be ill advised to take the first fugue of the Forty Eight as a model for examination work. Its imitation would afford him no opportunity of showing his command of some of the main features of fugal construction. This Fugue contains no Episodes: but it is an invaluable study in stretto. It is true that the Fugue is a very elastic form, but the student who omitted to use Episodes in his examination fugue would lay himself open to the criticism that he had not shown his command over one of the most characteristic features of the form. Neither is the second fugue of the Forty Eight a good model for examination work, for it contains no stretto. Most examination fugues are specially designed, so that the student may employ this device. Other fugues are obviously far too long to serve as models for the purpose in view.

The examples in this book do not pretend to vie with those that may be seen in the classics. They are merely an attempt

to illustrate the requirements of an examination, and aim at exhibiting as far as possible all the essential features of the form.

With this purpose in view:—

(*a*) Each exposition has a regular Countersubject.

(*b*) There are no examples of Counterexposition. This feature, from the point of view of key distribution, is somewhat redundant. The additional interest of stretto may be illustrated in the course of the Fugue.

(*c*) Every group of 'middle entries' illustrates some new combination of the Subject or Answer with itself, its Countersubject, its Response, or their variations in the way of inversion, diminution, augmentation or cancrizans motion.

(*d*) The stretti are cumulative. In order to increase the emotional tension, and to avoid any effect of anti-climax, each stretto is at a nearer distance than the previous example of the device. There is, therefore, nothing redundant in the various combinations. The course of a fugue should serve to illustrate all the latent possibilities of combination, ever increasing in interest, and culminating in the stretti of the Final Section. It is highly necessary to preserve the effect of continuity. In harmonic scheme, a fugue may be said to be Ternary in form. Melodically, it is one continuous whole, gradually increasing in interest and complexity. The episodes in the examples that are offered are constructed so as to preserve this feature.

No two fugues can be worked on exactly the same lines, nor would any two men work the same subject in the same way. The following examples have not been written as stereotyped models, but as guides as to what in the main is expected from an examinee, and as indications of the lines upon which he may develop his own individuality.

Third B.Mus. Oxon., May, 1901.

Episode I. Bars 12–15.

The last bar of the Subject forms the (*a*) section of an A 1. The Subject enters in D minor at the beginning of the melodic condensation of A.

Episode II. Bars 23–25.

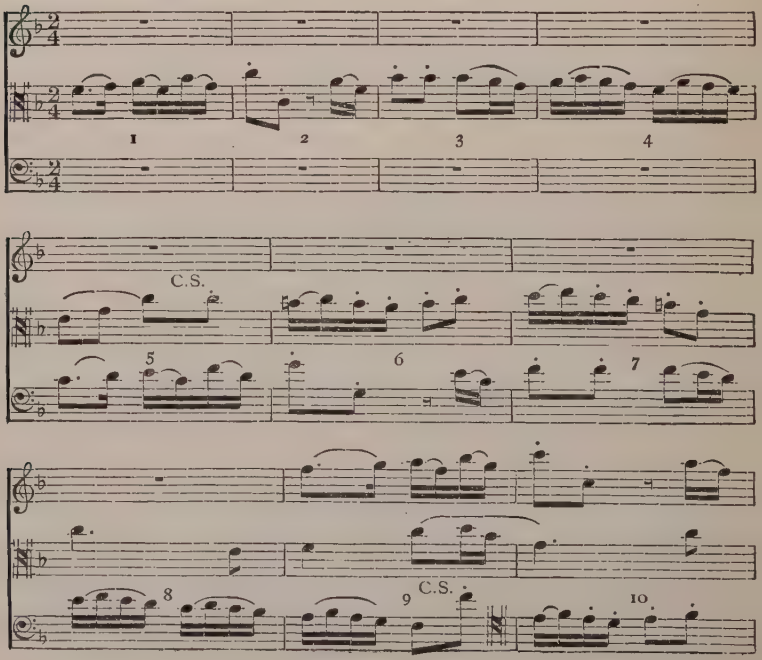
The last two bars of the Subject form the complete formula A 1 (*a* + *b*). The Subject enters in B flat major at the repetition of (*a*).

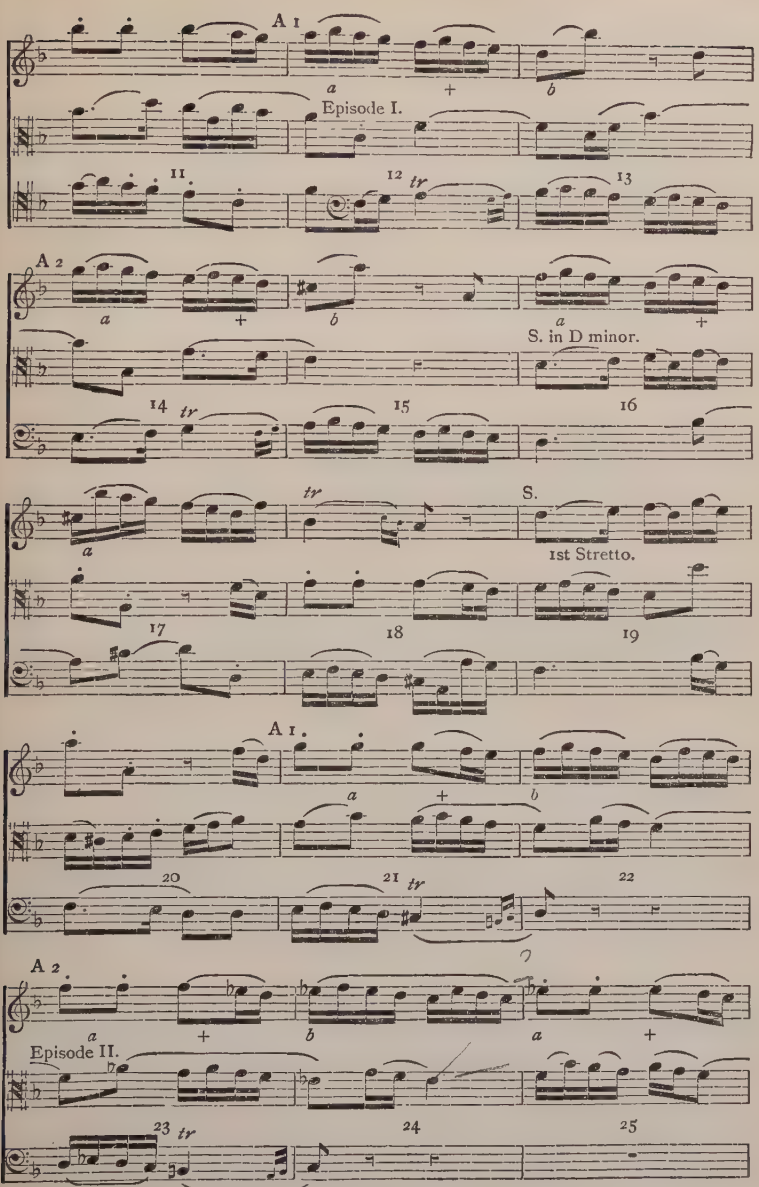
Episode III. Bars 32–35.

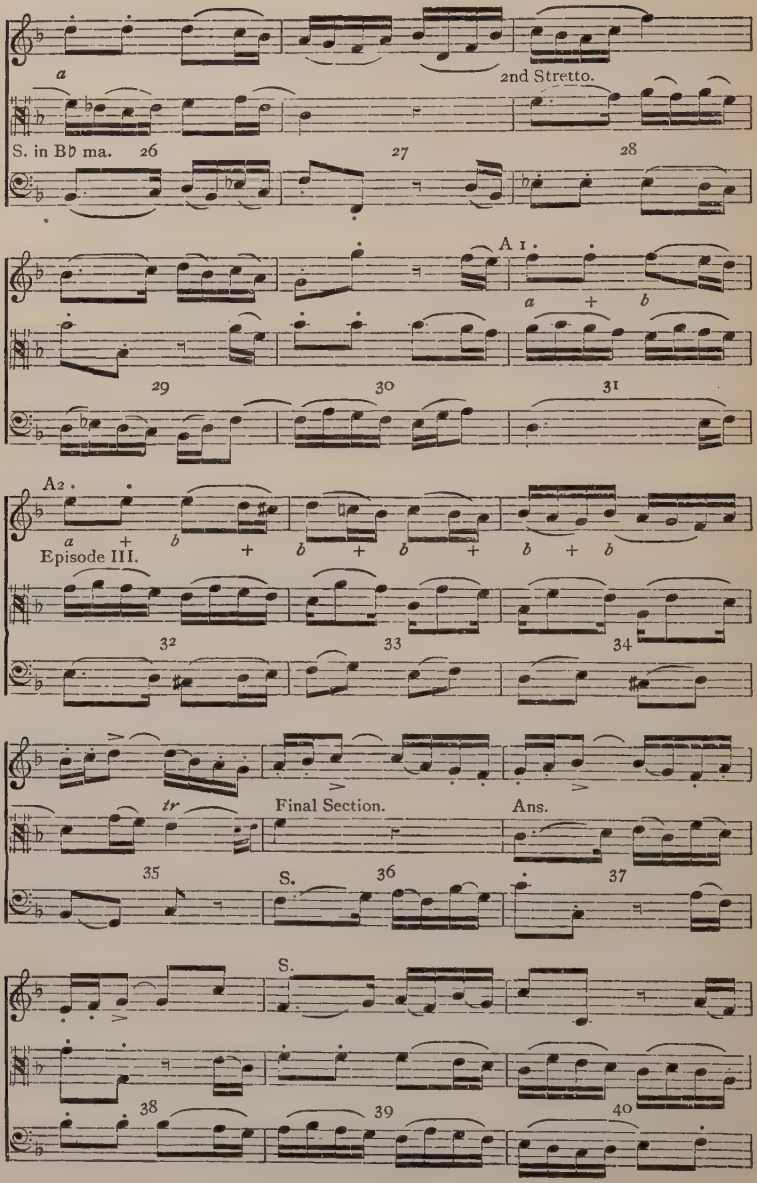
Here melodic and harmonic condensations are combined. As the Subject enters in bar 36, the formula proposed by the Violin in bar 35 is maintained.

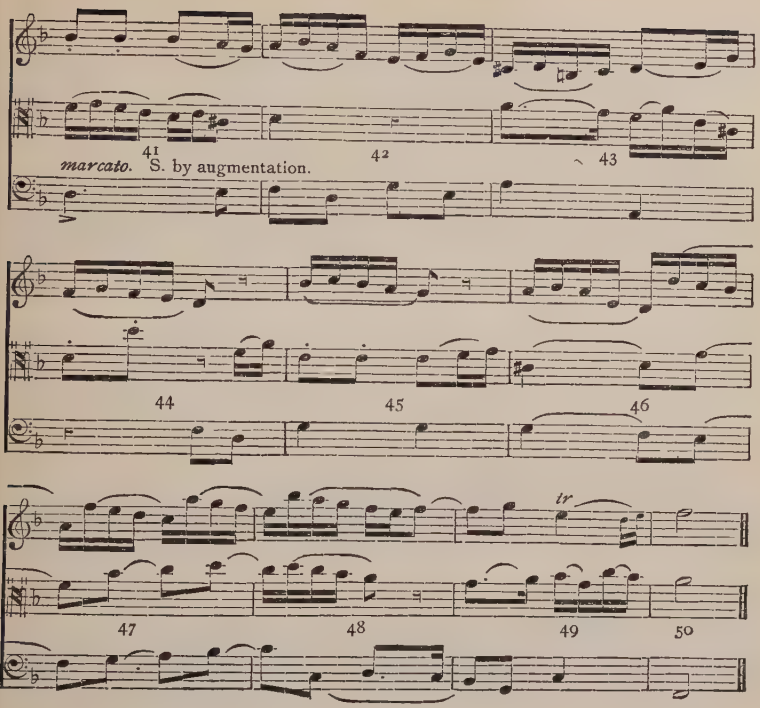
Final Section. Occasional modulations in this section are of course quite legitimate, so long as the effect of general allegiance to the Tonic is maintained. In the second Fugue in D minor of Bach's Eight Small Preludes and Fugues for the Organ, the last entry of the Subject in the Final Section is in the Sub-dominant minor.

Third B.Mus. Oxon., May, 1901.

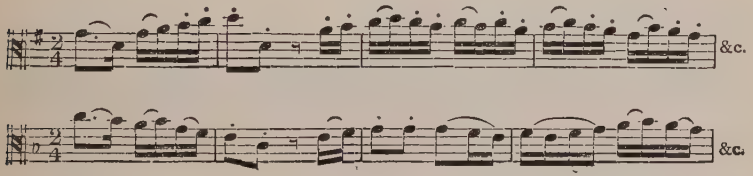



A 1
a
+
b
Episode I.
11
12
tr
13
A 2
a
+
b
a
+
S. in D minor.
14
tr
15
16
tr
S.
a
1st Stretto.
17
18
19
A 1
a
+
b
20
21
tr
22
A 2
a
+
b
a
+
Episode II.
23
tr
24
25


a
2nd Stretto.
S. in B♭ ma.
26
27
28
A 1.
a + b
29
30
31
A 2.
a + b + b + b + b + b + b
Episode III.
32
33
34
tr
Final Section.
Ans.
35
S.
36
37
S.
38
39
40



The following Subjects may be worked in a similar fashion.



THIRD B.MUS. OXON., MAY, 1903.

Harmonic Pattern.

The harmonic pattern suggested by the Subject is that of two chords in a bar.

It is sometimes judicious to use harmonic decoration: viz. Bar 6, suffix decoration. Bars 8, 12, &c., internal decoration.

First Middle Entry in B minor (bar 15).

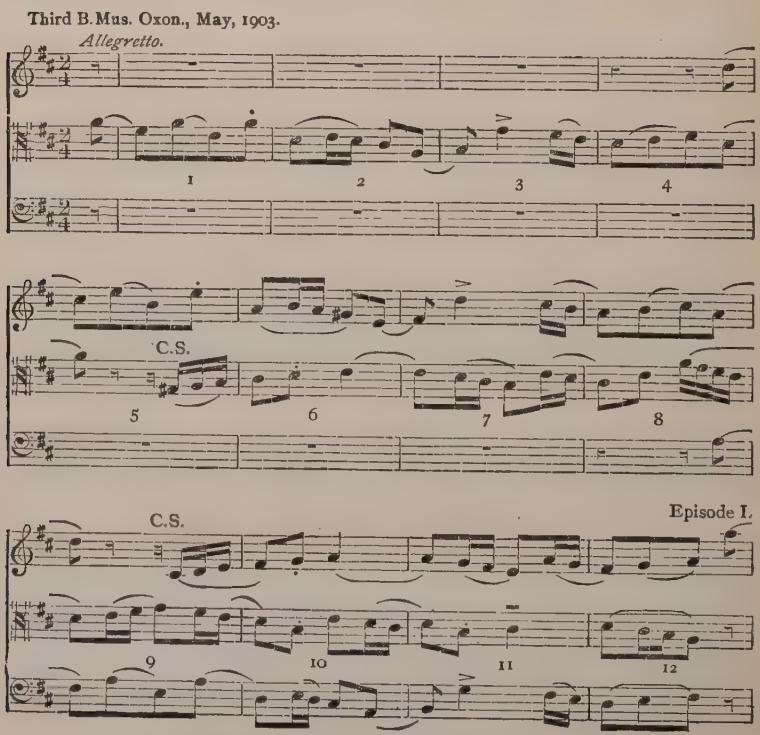
The modulation is not made till after the entry: it must not be completed before the entry, else the freshness of the entry in a new key will be ruined.

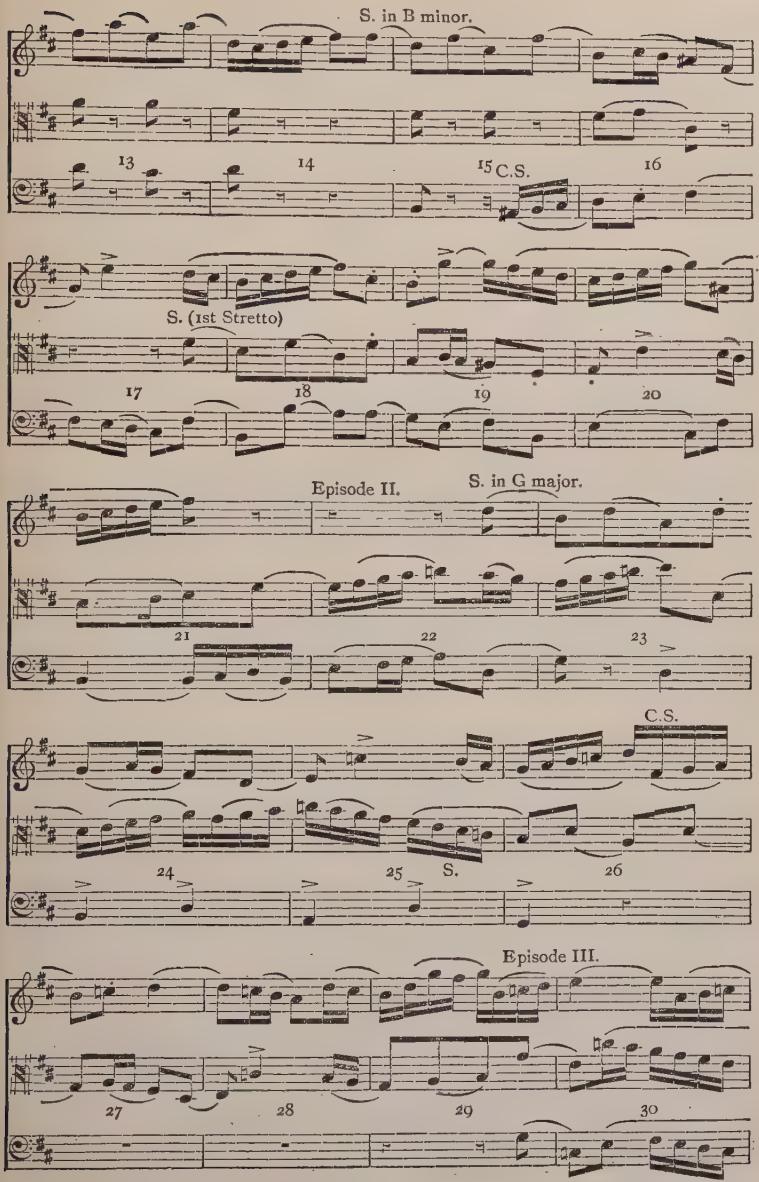
Episode III. Bars 29–32.

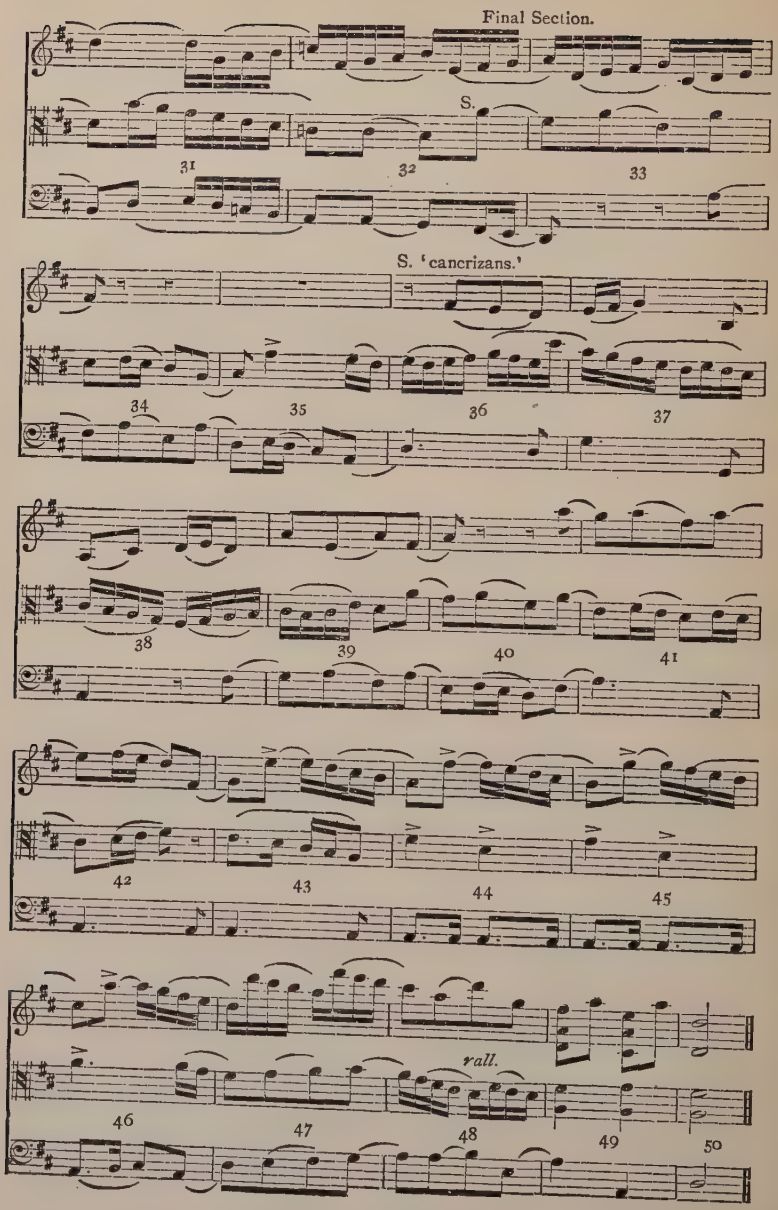
The principle of melodic condensation is here applied, the development continuing while the Subject enters in D major.

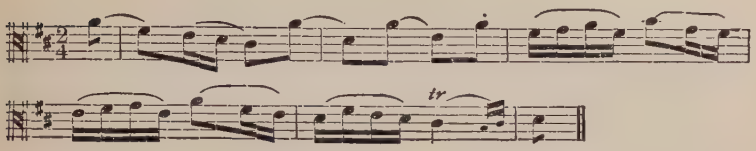
Cancrizans movement. An illustration of this rarely employed device will be seen in bars 36–40. See Fugue, Sonata for Pianoforte in B flat, Op. 106, Beethoven, also Fugue No. 4 on the name Bach, Schumann.

In bar 47 the student may note the use of both melodic and harmonic condensation.

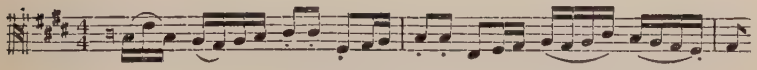



S. in B minor.
13
14
15 C.S.
16
S. (1st Stretto)
17
18
19
20
Episode II.
S. in G major.
21
22
23
C.S.
24
25 S.
26
Episode III.
27
28
29
30

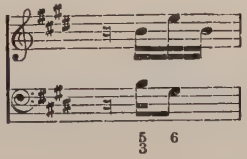

Final Section.
S.
31
32
33
S. 'cancrizans.'
34
35
36
37
38
39
40
41
42
43
44
45
rall.
46
47
48
49
50

The following Subject may be worked on similar lines :—

THIRD B.MUS. OXON., NOV., 1904.

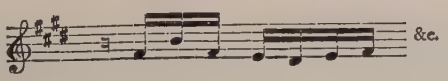
Write a short Fugue for Violin, Viola, and Violoncello on the following subject :—



1. The Answer. The decision as to which is the best Answer to this Subject is a matter that requires careful judgement, for the application of one general principle involves the violation of another.

It will be felt that the underlying harmony of the first three notes of the Subject is that of the chord of E major. No one would feel the harmony to be :—

this disturbs the harmonic pattern, which is that of not more than one chord change every crotchet.

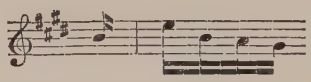
Tonic harmony in the Subject has dominant harmony in the Answer as its response. Applying this general principle, the Answer would be :—



There are two possible objections to this Answer:—

(1) The leap from dominant note to tonic note at the beginning of the Subject should be answered by the leap from tonic to dominant.

But this principle is really not applicable here. It refers to cases in which these two notes distinctly imply two separate harmonies.

Suppose the Subject had been given thus:—

The following Answer would have been in accordance with general principles:—

We may therefore reject the Answer:—

on two grounds:—

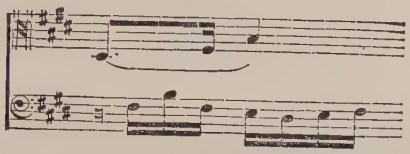
(*a*) The general principle of answering the leap from dominant to tonic at the commencement of a Subject by the leap from tonic to dominant is not here relevant.

(*b*) Its application causes an awkward disturbance of the harmonic pattern.

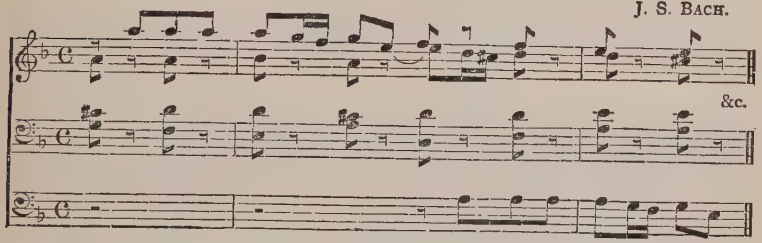
(2) The application of the principle of answering tonic by dominant harmony will cause the introduction of a debatable point when the Subject or Answer is the lowest part.

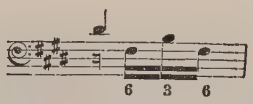
May the bass commence on a six-four?

Suppose the above were the Answer used, this consideration may be evaded in two ways:—

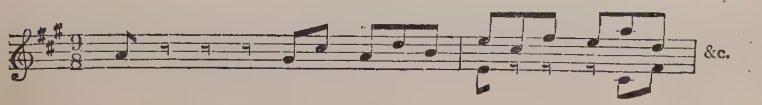
(*a*) The Viola might be taken momentarily below the 'Cello.

The following is an example of this procedure:—

J. S. Bach.

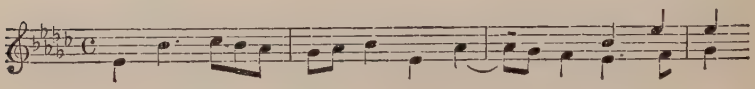


(*b*) At the crucial point, no fourth need be struck.

It may be argued that the fourth, if absent in the body, is present in the spirit.

In the following example Bach mentally answers tonic harmony by tonic harmony, and evades the six-four in this way, which has its origin in the principles of the old Polyphonic School.

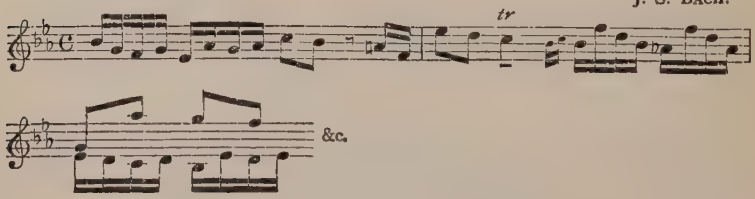


It is somewhat hazardous to attempt to give any definite rules as to the harmonization of the commencement of a Subject or Answer. So much depends upon the context. For instance, in the following, Bach answers tonic and dominant notes by dominant and tonic notes: but he harmonizes both the latter with tonic harmony, and does not modulate to the dominant key until the end of the Answer.

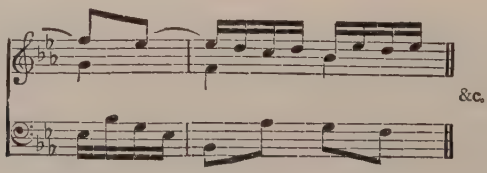
J. S. Bach.

This is because the Answer begins on the last note of the Subject.

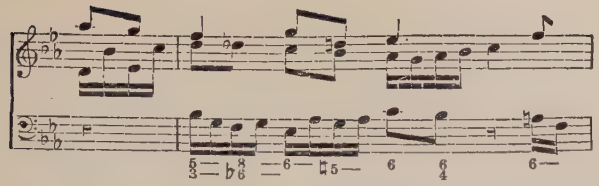
In the following example he answers the Subject according to the old rule: and he chooses to answer tonic harmony by tonic harmony

J. S. Bach.



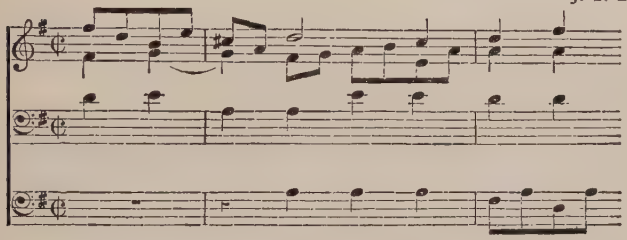
while later on he answers tonic by dominant harmony by treating E flat as a suspension.



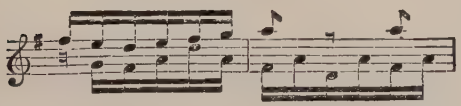
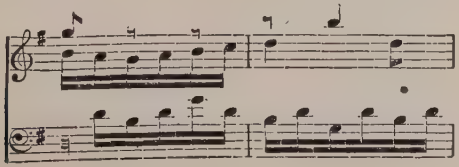
When the Answer is in the bass, he adopts the suspension device; when the Subject is in the bass, he proceeds as follows:—

To have entered with a six-four here would have been clumsy in itself, and the previous context leads naturally to the chord of B♭.

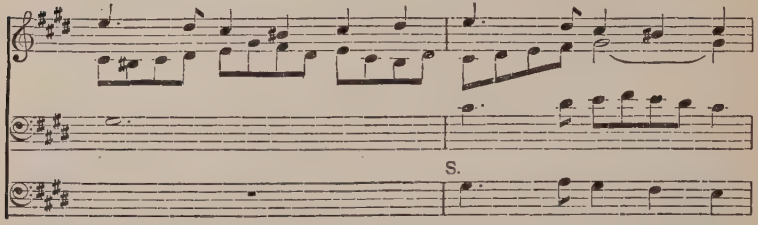
But in the following, the entry on the six-four is excellent in effect, because it resolves into a $\frac{5}{3}$ on the same bass note.

J. S. Bach.



In Fugue XV of Book II of the Forty-eight, Bach answers:

by

A as a first note would have been equally satisfactory.
When the Subject occurs in the bass, it is treated as follows:—

A modern example may be of interest.

HARWOOD. Sonata in C♯ min. for Organ. **Fugue.**

This six-four is introduced exactly as on the previous page, e.g. as the continuation of a pedal.

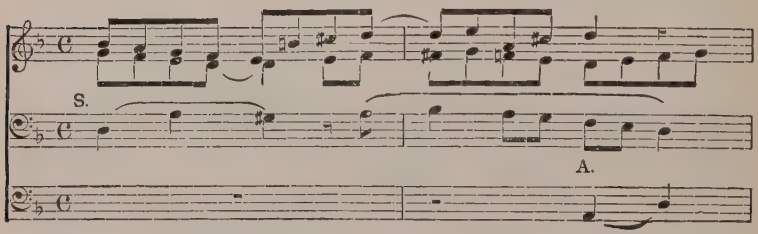
We now have some facts upon which to base a decision.

(1) The bass may begin with a six-four, provided the effect be good.

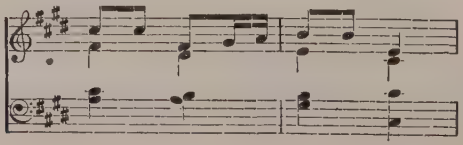
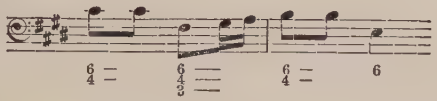
(2) Tonic and dominant *notes* at the commencement of the Subject need not necessarily represent dominant and tonic *harmony* in the Answer.

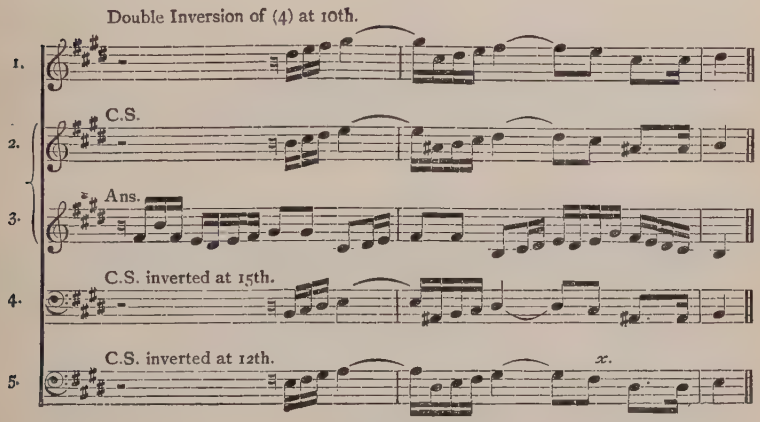
The following is an illustration of these points :—

STANFORD. Fantasie and Fugue in D min., **Op. 103.**



2. The Countersubject.

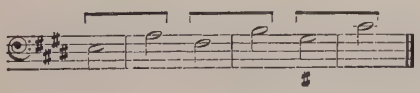
The sequential nature of the Subject should be reproduced in the C. S. It need hardly be pointed out that any C. S. which necessarily implied the following harmony would be disastrous :—

the Subject as a bass at this point would produce the following result :—

For the sake of illustration, we write a C. S. that is invertible not only at the fifteenth, but also at the tenth and twelfth. In arranging this, five staves are necessary, so that any flaws may be at once discovered and rectified.



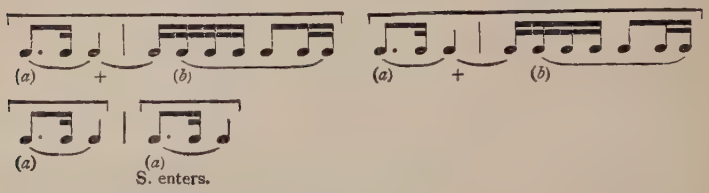
x. In the working of the Fugue, in bar 13, the strict reproduction of this inversion is discarded owing to the introduction of a stretto.

Episode I. Bars 7–9.

This is framed upon the following simple groundwork :—



The formula utilized in the Violin part is developed while the Subject enters in the new key;



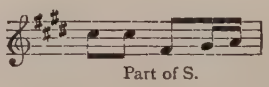
Episode II. Bars 14, 15, 16.

Bars 15, 16 contain a formula $a + b$ (bar 15), which is repeated in bar 16, and at the repetition of its (*b*) section, the Answer in A major combines with it.

In bar 17, we have the Subject at an unusual interval of reply, practically an entry in F♯ minor harmonized as if in the key of A.

Episode III. Bars 19-22.

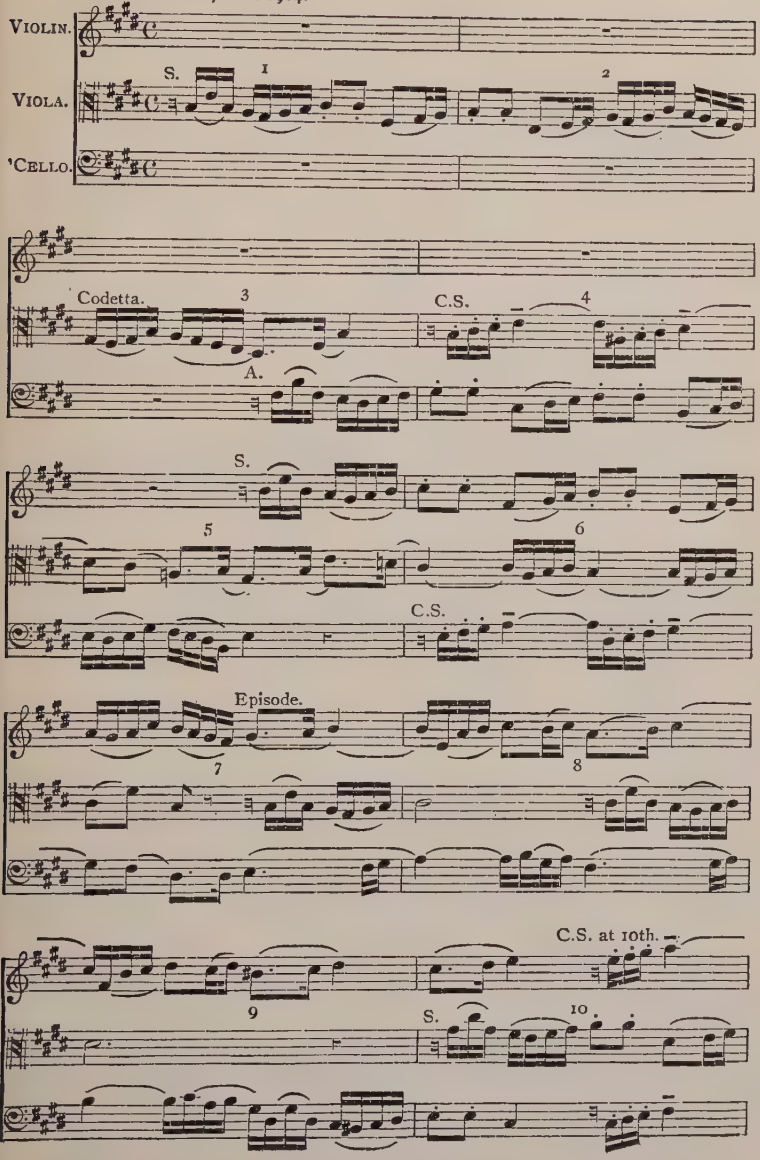
The Violin formula is a rhythmic variation of:—

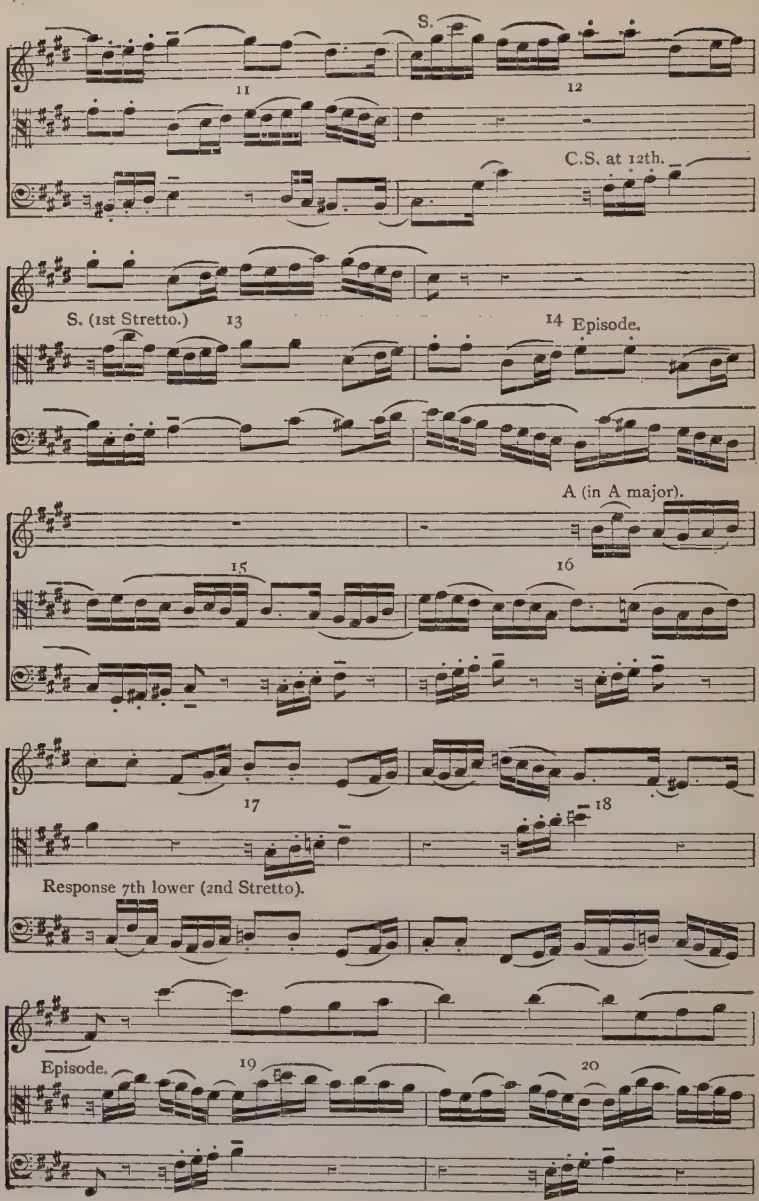


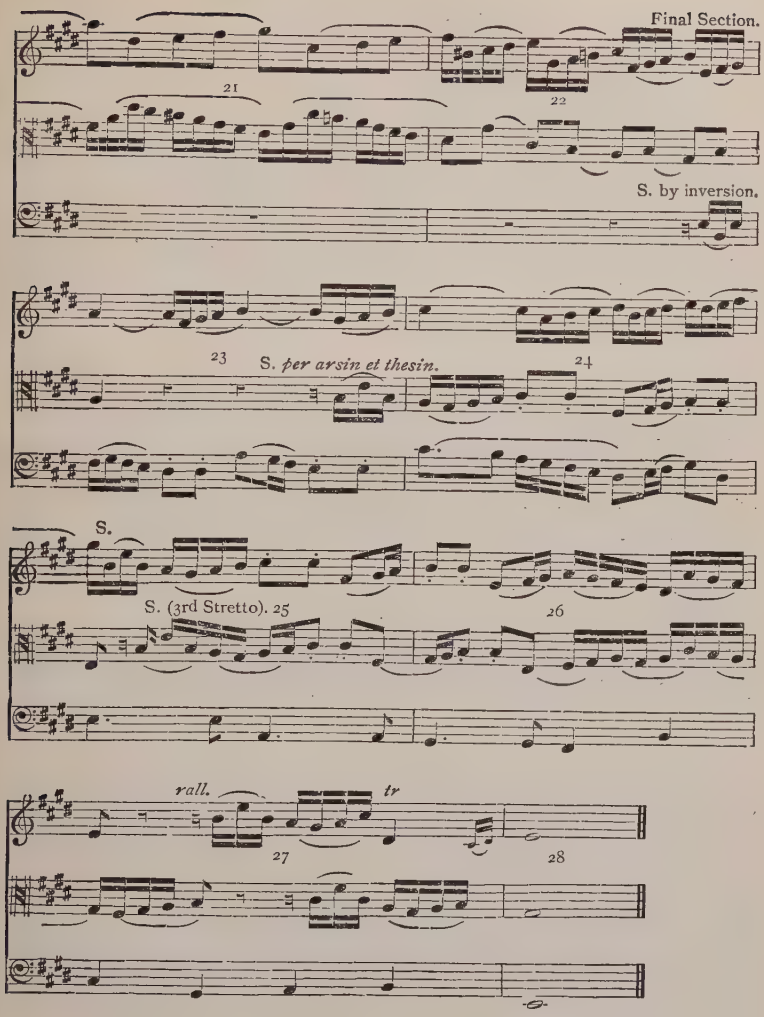
forming a formula $a + b$.

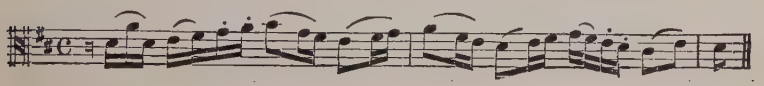
In bar 21, *b* is repeated, and in bar 22 it is repeated four times by diminution, the Subject meanwhile entering by inversion. During the combination of the Subject by inversion, and *per arsin et thesin*, the Violin develops another formula.

Third Mus.B. Oxon., Nov. 1904.




S.
11
12
C.S. at 12th.
S. (1st Stretto.)
13
14 Episode.
A (in A major).
15
16
17
18
Response 7th lower (2nd Stretto).
Episode.
19
20



The following Subject may be treated on similar lines.

D.Mus. Oxon., 1903.

The Countersubject is formed by the principle of melodic condensation.

Bar 5. A 1 ($a + b$).

Bar 6. A 2 ($a + b$).

Bar 7. $\frac{1}{2}$ A 1 ($a + a$).

Episode I. Bar 19. This is framed on a repetition of the end of the Subject.

Bars 17–18. A 1 ($a + b$).

Bars 19–20. A 2 ($a + b$).

Bar 21. $\frac{1}{2}$ A 1 (b).

Bar 22. $\frac{1}{2}$ (b).

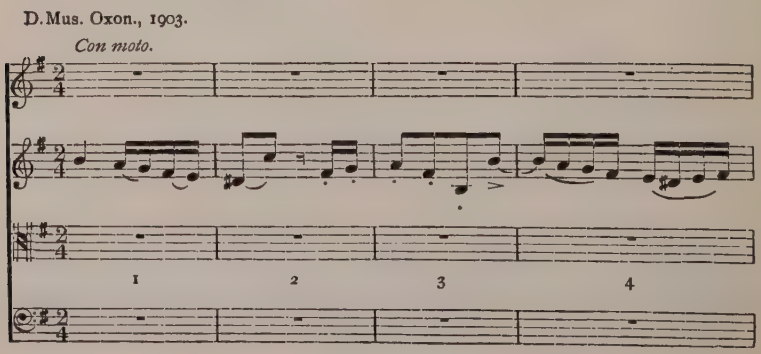
When the second half of A 1 is repeated, it may be regarded as the statement of the first condensation. The whole may be thus stated :

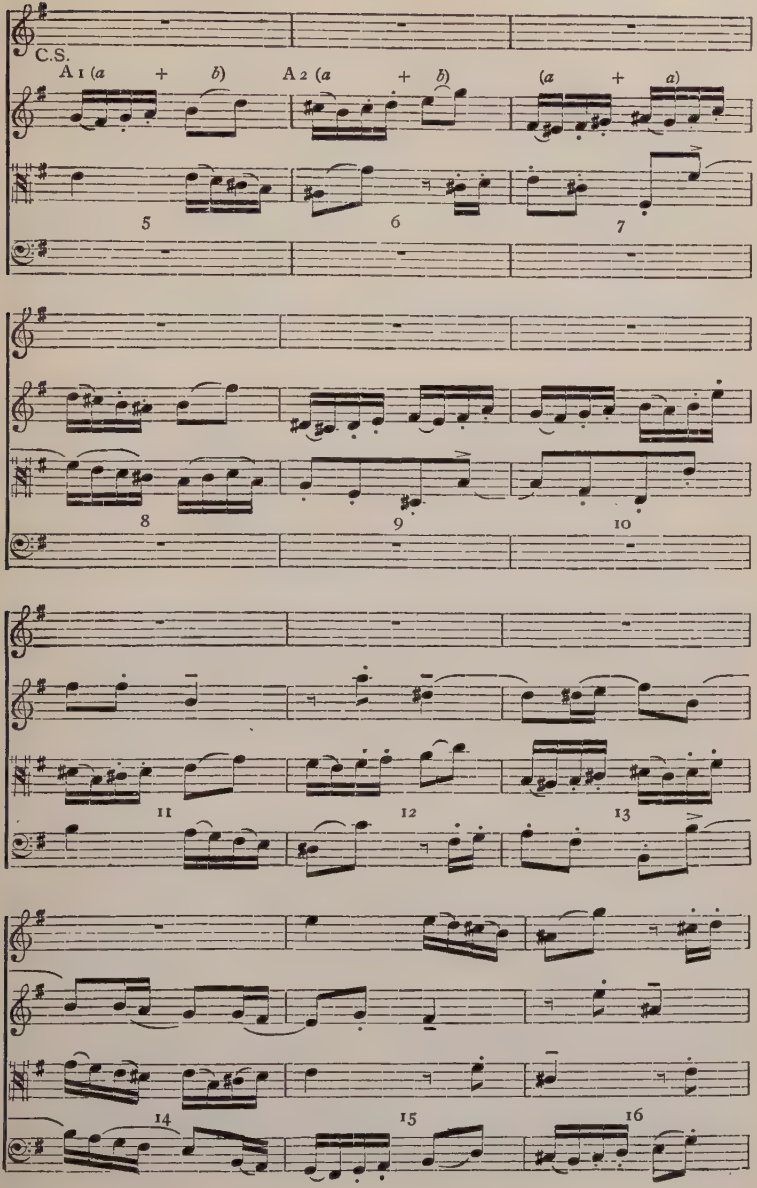
A 1 ($a + b$) A 2 ($a + \overline{b) + b}$ + $\frac{1}{2}$ b.
(End of Ans.) S . . .

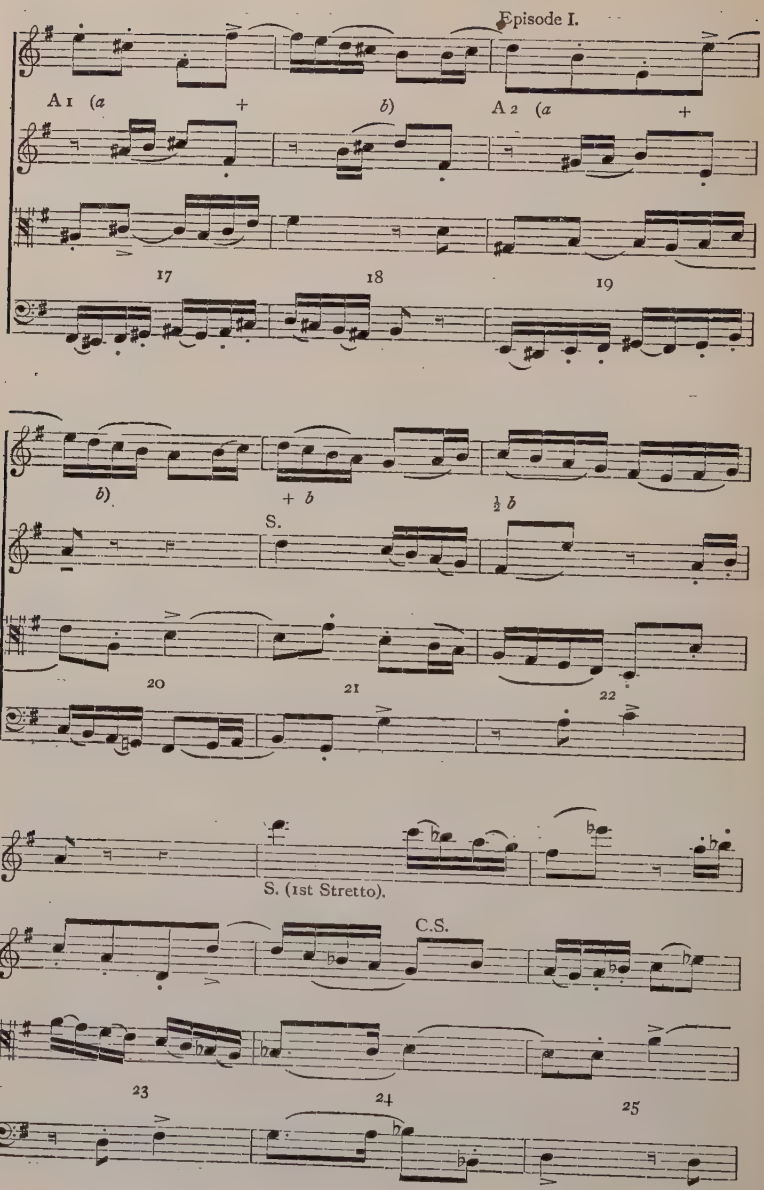
Episode II. Bar 28. This will obviously combine with the Subject as it is originally designed to do so (bar 5).

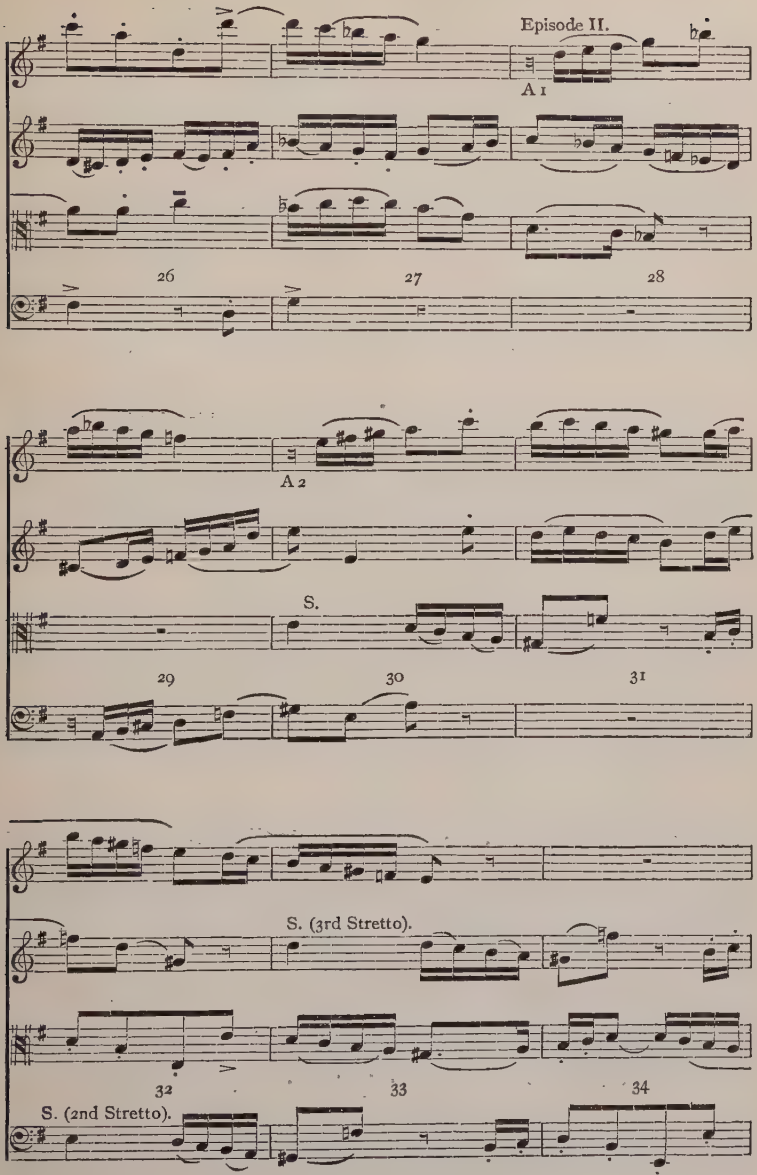
Episode III. Bar 37.

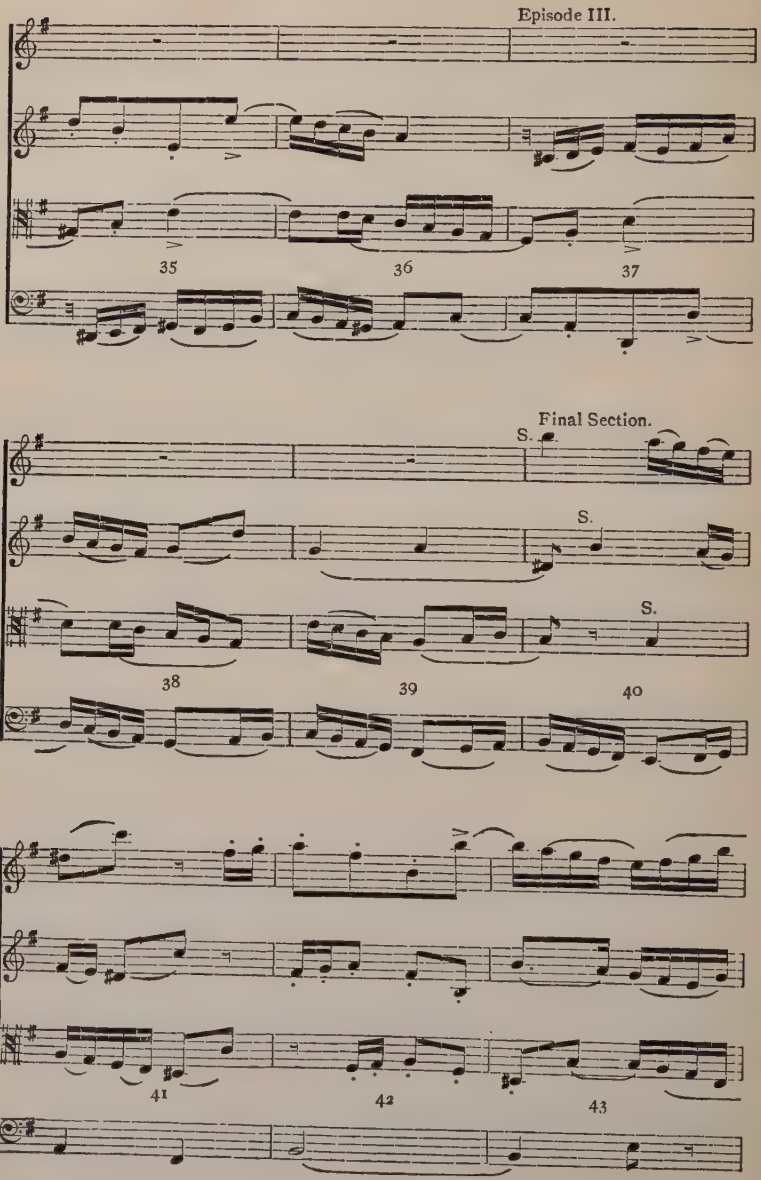
It was found that part of bar 4 would combine with bar 1 : a sequence in the bass finally leads to this combination at bar 40.

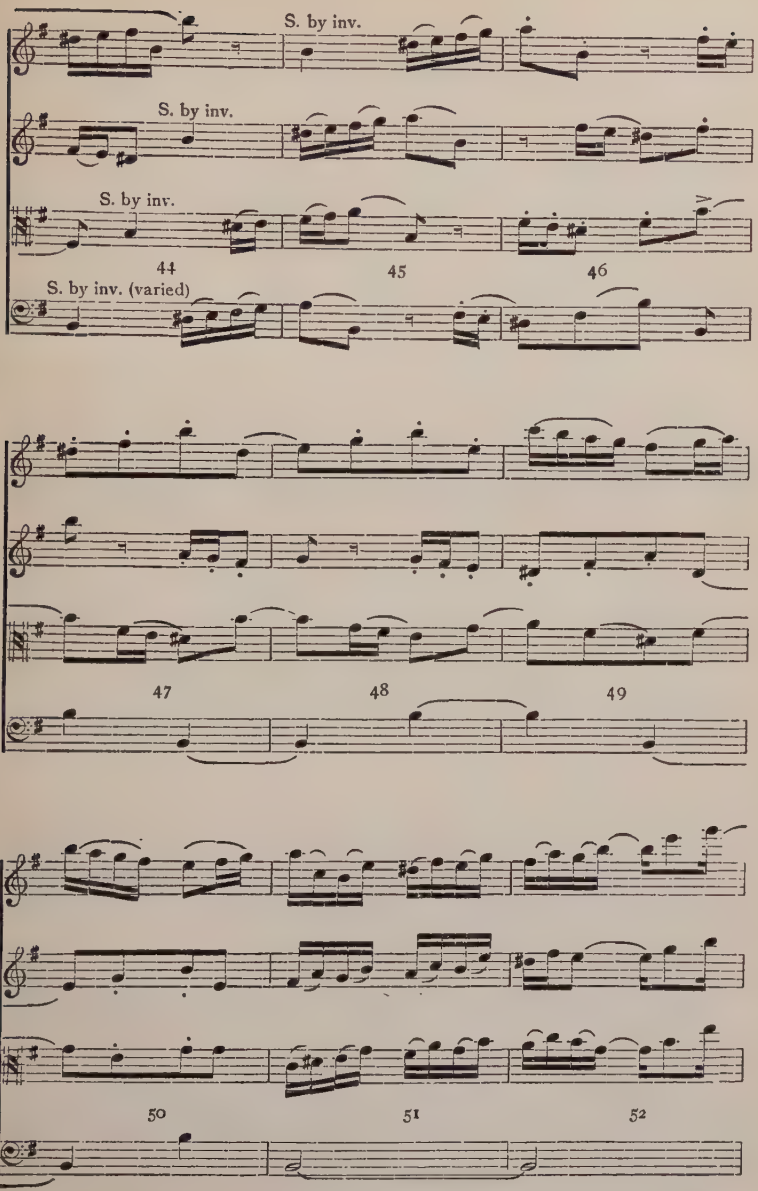


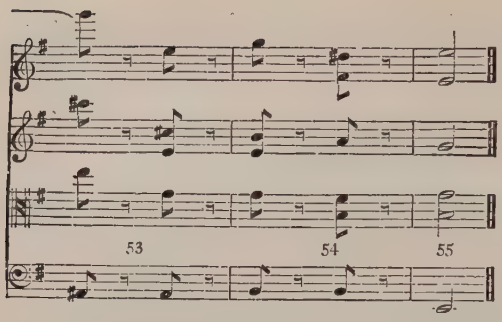

C.S.
A 1 (a + b)
A 2 (a + b)
(a + a)
5
6
7
8
9
10
11
12
13
14
15
16

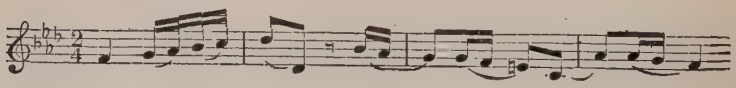

Episode I.
A 1 (a + b)
A 2 (a +
17
18
19
b)
+ b
½ b
S.
20
21
22
S. (1st Stretto).
C.S.
23
24
25


Episode II.
A 1
26
27
28
A 2
S.
29
30
31
S. (3rd Stretto).
32
33
34
S. (2nd Stretto).


Episode III.
35
36
37
Final Section.
S.
S.
S.
38
39
40
41
42
43


S. by inv.
S. by inv.
S. by inv.
44
45
46
S. by inv. (varied)
47
48
49
50
51
52

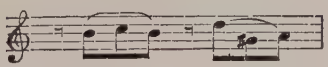


The following Subject may be worked on similar lines :—

CHAPTER V

INDEPENDENT ACCOMPANIMENTS

It is unnecessary here to treat of vocal as distinct from instrumental fugue. There is obviously a great differentiation in style, but not in method. In actual practice, a vocal fugue will naturally be accompanied by instruments, if only for the sake of maintaining the pitch and supporting the voices. In the 'Gratias agimus' of Bach's B minor Mass, the orchestra mainly doubles the voice parts. In the Credo of the same Mass, the five-part Chorus, together with the first and second Violins, constitute the seven parts that form the integral factors of the fugal structure. The Continuo forms an eighth real part, though it takes no share in the development of the fugue. Thus the full score exhibits the use of chorus and orchestra not as separate bodies, but as one complete polyphonic texture, in which all the parts are on an equal footing.

In the Double Fugue from the Cantata 'Es ist nichts gesundes an meinem Leben' (quoted in full in Prout's Fugal Analysis) Bach again in many instances makes his instrumental parts real, the orchestral bass alone duplicating the vocal bass. But the upper parts, instead of partaking in the fugal structure, as in the Credo of the B minor Mass, adopt independent figures. Thus the following formula of accompaniment is used for the first forty bars:—

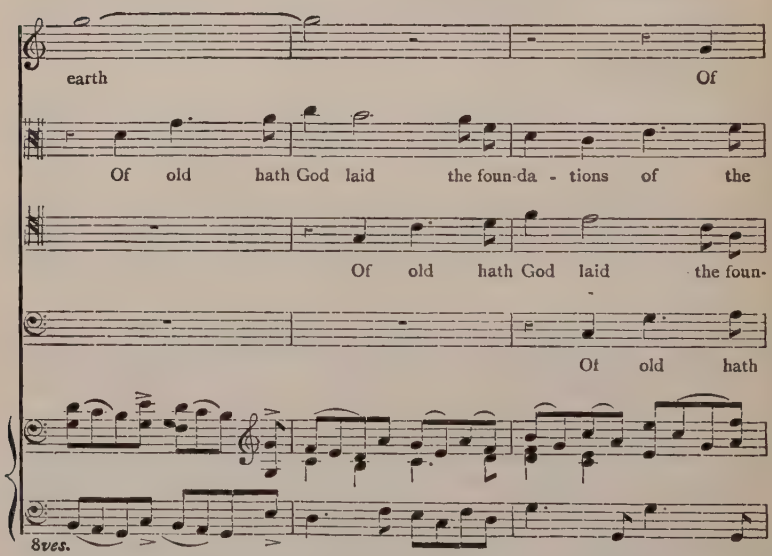


There are in this fugue examples of real ten-part writing. Bach, in the main, regarded his whole resource of voices and

instruments as one polyphonic mass. The course of the development of the technique of independent accompaniment and of orchestration has not, from various causes, been influenced by Bach's methods in the directions that have been considered. The present position in such matters may thus be formulated:—

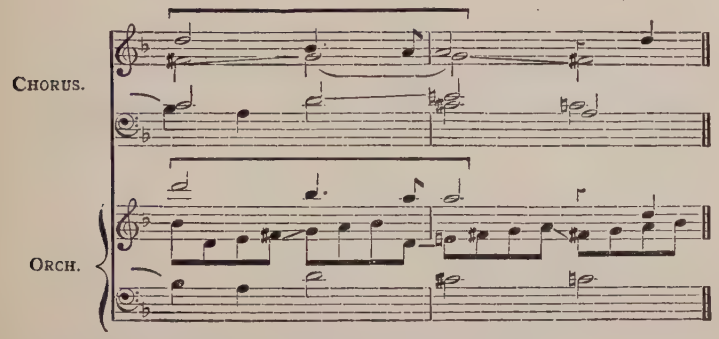
1. None of the orchestral parts need be real. The orchestral score contributes nothing to the structure of the fugue. It enhances its effect by colour and decoration.

Some of the examples that follow are not taken from actual fugues, but they faithfully illustrate the principles.

PARRY. 'The love that casteth out fear.'

2. Any vocal part that is not the bass of the whole may be doubled at the unison or octave by any of the upper orchestral parts either momentarily, or for any period. Further the taking of the unison by similar motion, or the running into the unison, which would be inadmissible between two voices, or two instruments of the same family, may occur between the voices and the orchestra, or between different families of the orchestra

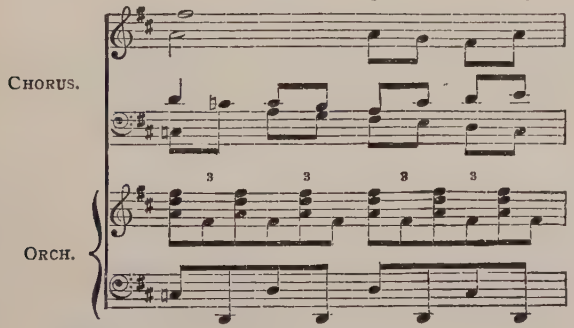
(strings, wood-wind and brass) so long as each group forms in itself correct harmony. This matter will be considered more fully in paragraph 8.

MENDELSSOHN. *42nd Psalm.*



3. Passing notes in one group do not form any unpleasant clash with an arpeggio in another.

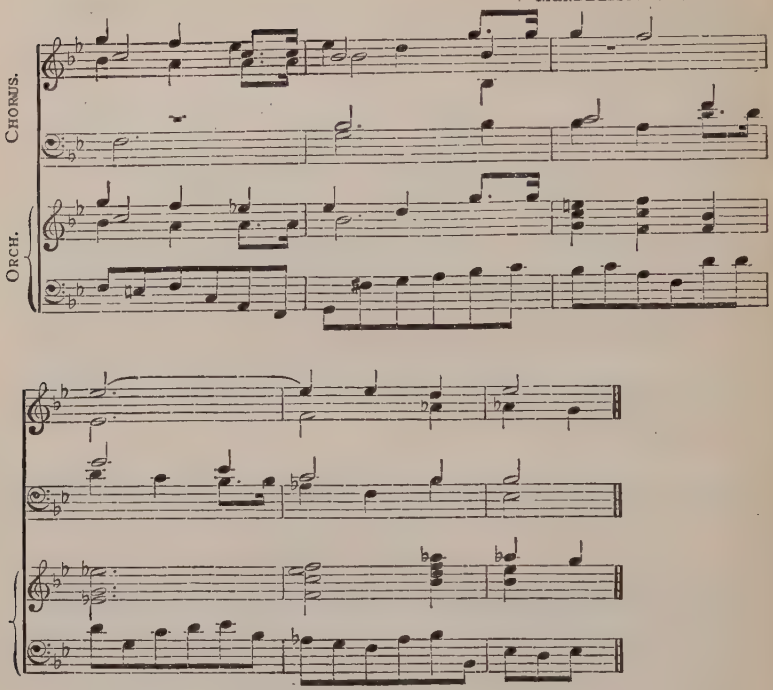
BRAHMS *Requiem.* 'But the righteous souls.'



4. When both the orchestral and vocal basses are present, they generally coincide exactly, or in outline. Occasionally one may be a bass to the other, but this procedure is rare. It will thus be obvious that under these conditions, no upper orchestral part may ever form octaves with the vocal bass, nor may any upper vocal part form octaves with the orchestral bass.

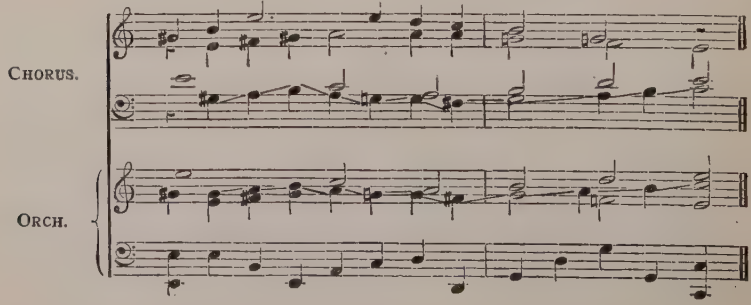
In the above quotation from Mendelssohn, the basses coincide. In the following they are similar in outline.

MENDELSSOHN. *St. Paul.*

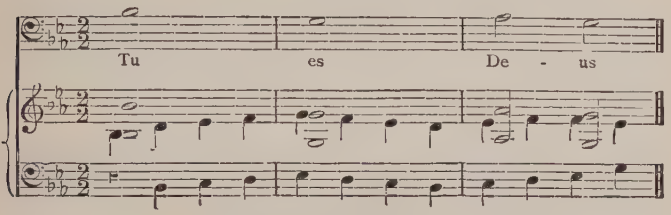


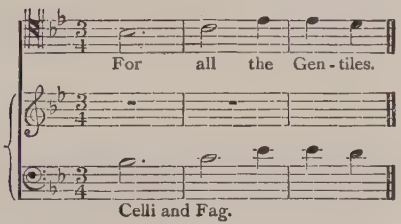
When, however, the basses do not coincide, either in detail or in broad outline, that which is not the real bass may be doubled by an upper part in another group.

BRAHMS. *Requiem.* 'Worthy art Thou.'



5. When only one part in the vocal score is present, it may be regarded as an upper part to which the orchestra will supply the bass, or it may be regarded as the bass, in which case the lowest orchestral part must be in unison with it: if such part be allotted to the bass voice it may of course be doubled by the contra basso.

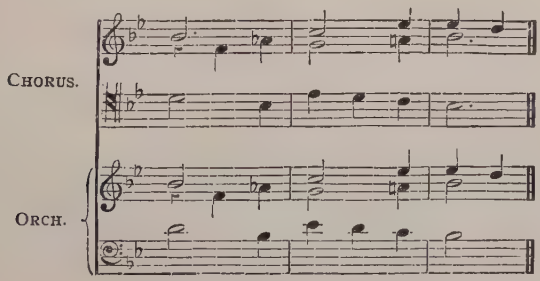
HARWOOD. *Inclina Domine.*

MENDELSSOHN. *St. Paul.*



6. When the vocal bass is also the orchestral bass, it may be doubled an octave lower.

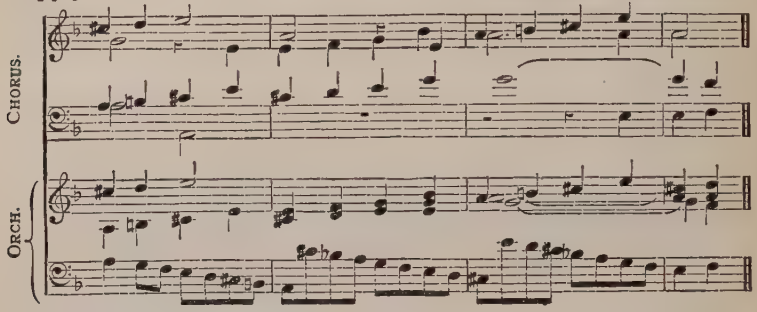
In the case of any other vocal part being the real bass it may be doubled at the unison only.

Ibid.



7. When the vocal bass is not present, the next vocal part above it need not be considered as the bass: the orchestra may supply it.

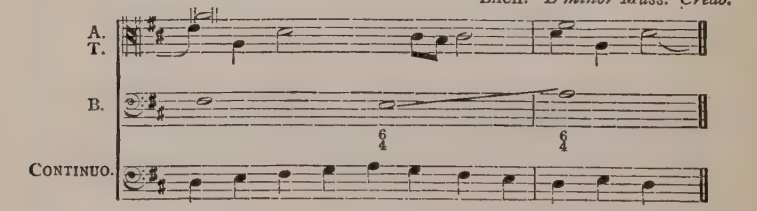
MENDELSSOHN. *42nd Psalm.*



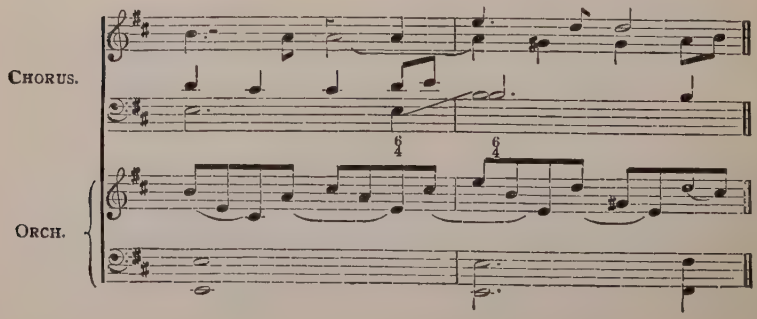
It will be naturally asked, if the lowest vocal part is not the real bass, may it take any essential progression that it might, if there were a vocal bass below it?

In view of the following, the reply must be in the affirmative, though it may be said that such procedures should not be unnecessarily employed. The vocal score forms a distinct group in itself, and is heard as a separate whole.

BACH. *B minor Mass. Credo.*



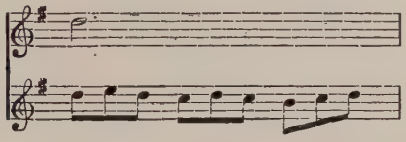
PARRY. 'The love that casteth out fear.'



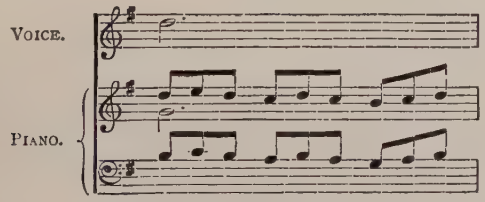
8. Thus far we have considered the relation of the independent accompaniment to the vocal score chiefly in reference to the manipulation of the real bass, both when it is present in each score, and also when it is present in only the orchestra or chorus. It remains to consider in general the technique of this combination, in reference to the ordinary laws of part-writing.

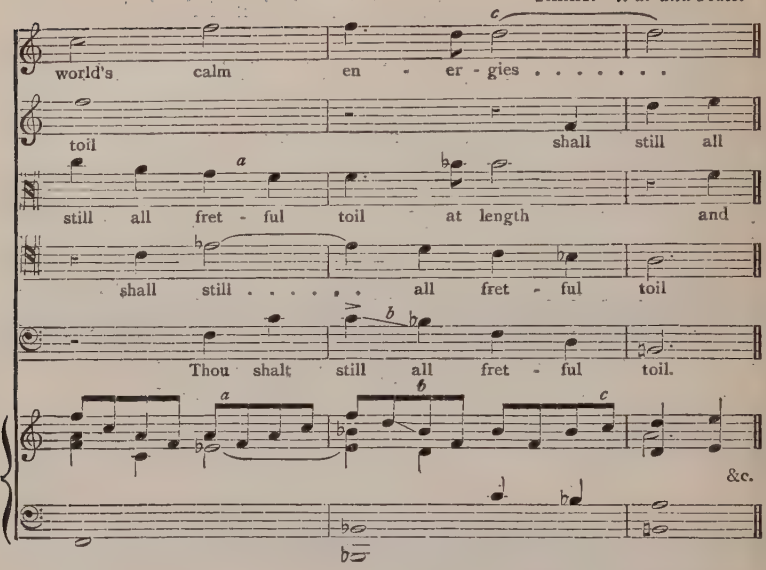
It is hardly necessary to point out that as the combination is heterogeneous, each group, the chorus, the wood-wind, the brass, and the strings, makes itself felt as a distinct section of the whole. For the present purpose we treat the orchestra as one group and the chorus as the other. A very simple experiment will make the guiding principle perfectly clear.

Firstly, ask two sopranos to sing the following:—

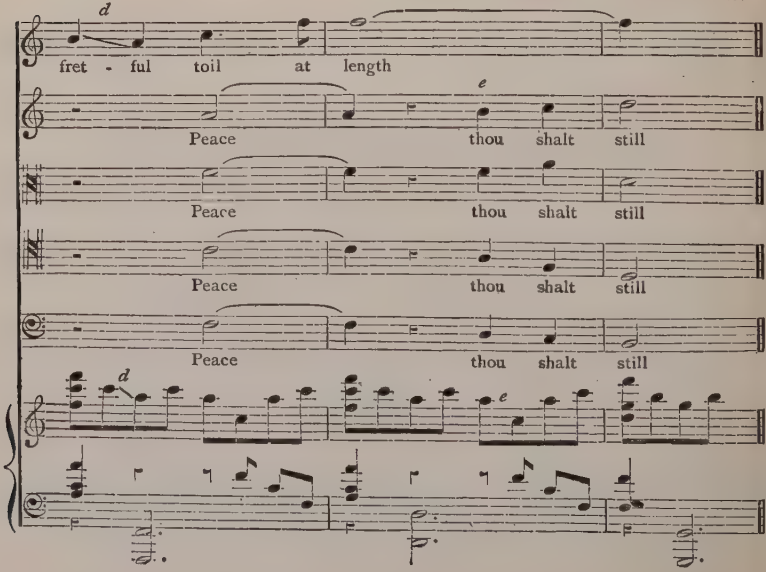


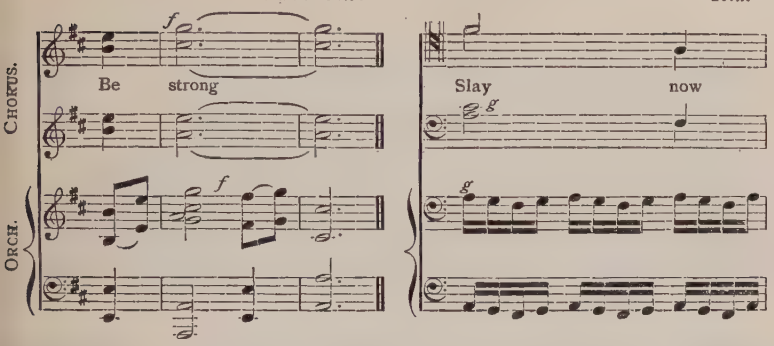
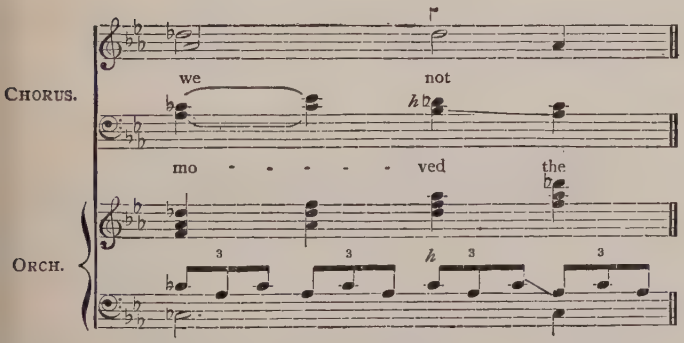
The effect is bad.

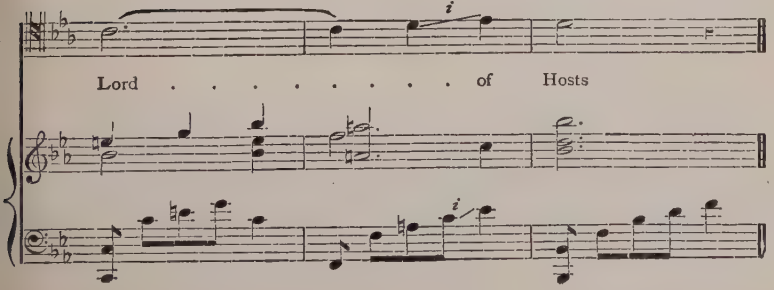
Next, the ear is attracted rather than repelled by the following:—

The secret of the matter will be found to lie in the proviso that each group, the chorus and accompaniment, should separately form correct harmony; thus progressions which would be intolerable between two voices are often excellent in effect if used between the voice and the orchestra. The following are illustrations; the letters *a*, *a*; *b*, *b*, &c., indicate the points to be observed:—

PARRY. *War and Peace.*

world's calm en - er - gies . . . . . .
toil shall still all
still all fret - ful toil at length and
shall still . . . . . all fret - ful toil
Thou shalt still all fret - ful toil.
&c.

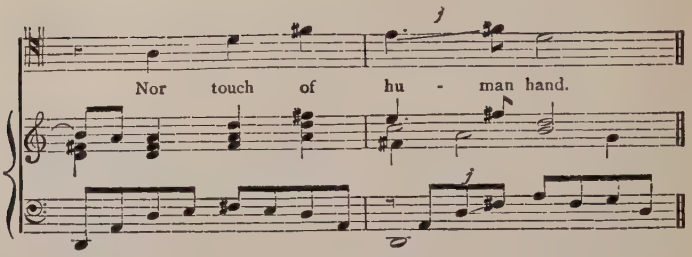
PARRY. *War and Peace.*



PARRY. *War and Peace.* *Ibid.*

STANFORD. 'God is our Hope.'

BRAHMS. *Requiem.*

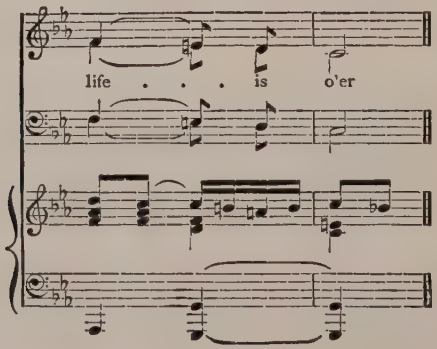


VAUGHAN WILLIAMS. 'Toward the Unknown Region.'

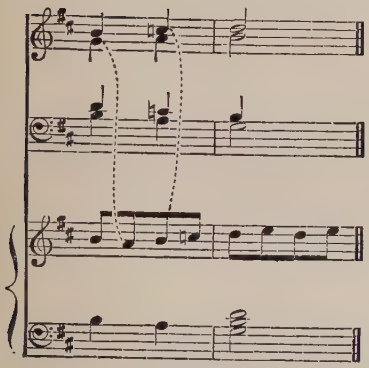


It should, however, be said that consecutive fifths when both notes are essential are always bad under any conditions.

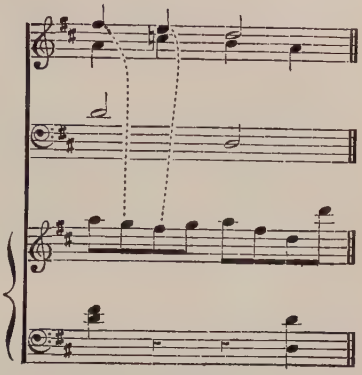
The effect too, of the thirteenth below the seventh is hardly ever good. Much experience is needed before experiments can be made in this sphere.

STANFORD. *Wellington.*

Consecutive discords caused by more ornate texture in one part are quite free from objection if the harmonic propriety of each group be maintained:—

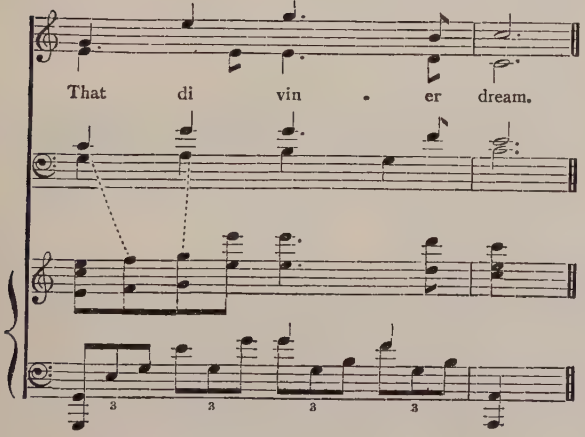
MENDELSSOHN. *St. Paul.*



Ibid.



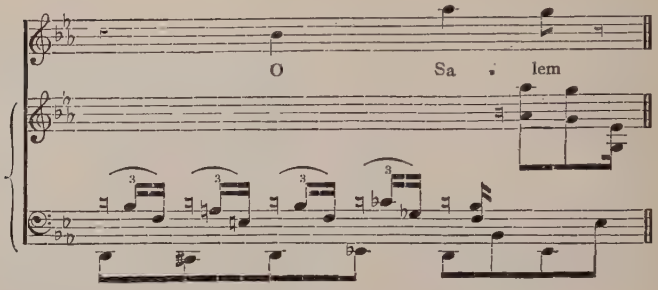
PARRY. *War and Peace.*



But procedure of this kind requires caution, and should not be regularly adopted. The maintenance of a formula may be considered a justification for its use.

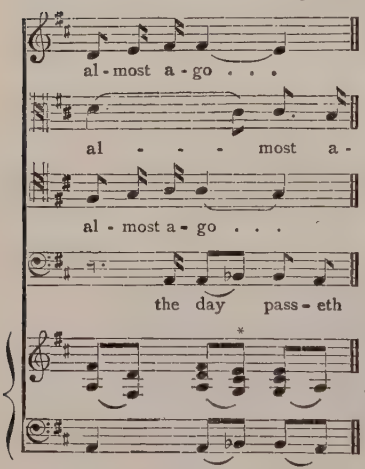
Sometimes the orchestral part will even move a second behind the voice as in the following example :—

HARWOOD. 'As by the streams of Babylon.'

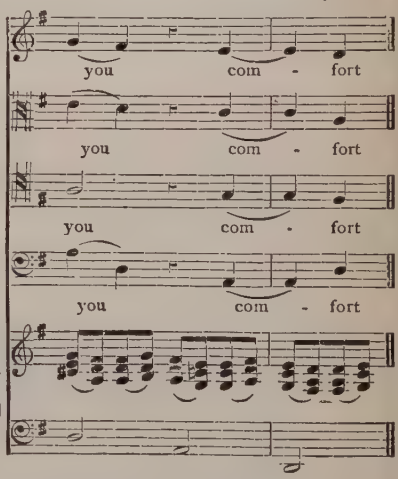


or the reverse procedure may be adopted.

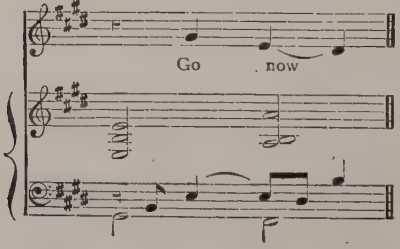
WALFORD DAVIES. *Everyman.*



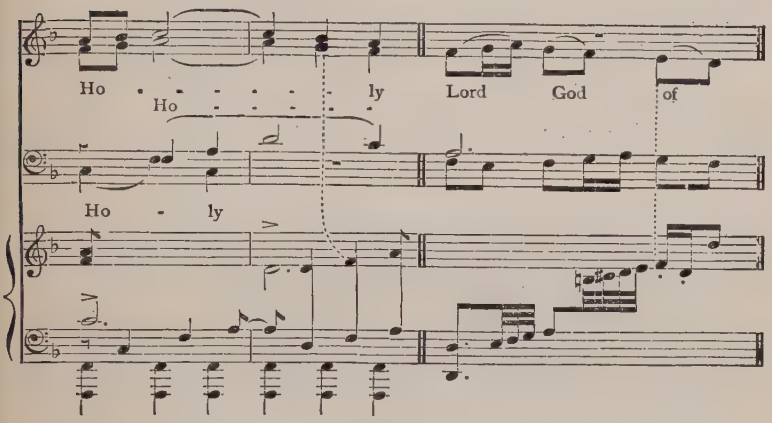
BRAHMS. *Requiem.*



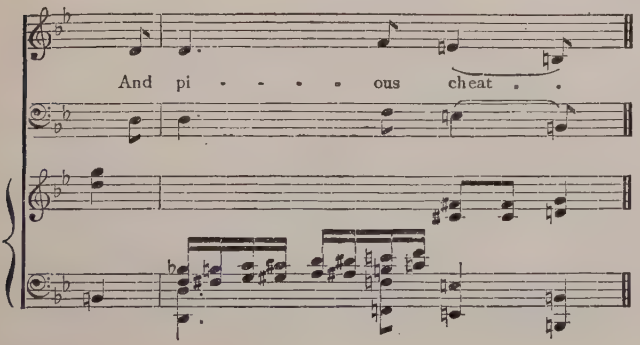
WALFORD DAVIES. *Everyman.*



When one group is employing solely harmony notes, and the other decoration by means of unessential notes, there is practically no danger of any ill effect.

WALFORD DAVIES. 'Lift up your hearts.' *Ibid.*

But when both groups are employing unessential notes freely, much care in workmanship and experience of effect are necessary. Some formulae of accompaniment have little harmonic influence: for instance the actual notes that are used in the following are of quite secondary importance.

ELGAR. *Gerontius.*



Further, the insistence upon a formula may justify what might otherwise be open to some criticism.

The modern tendency is towards freedom of polyphony, and composers are inclined to continue and to combine their formulae without much regard for harmonic considerations. There must always be a difference of opinion as to how far such a method is justifiable: some people are satisfied with the technique of fifty years ago, others are convinced that present-day workmanship is infinitely superior. The student is recommended to read as much as possible of all schools of composition, and to form his own opinions. If a wide course of reading leaves him dissatisfied with contemporary technique, he will at all events be able to give an account of the faith that is in him, and he will not belong to that sufficiently large class which founds its condemnation of modern works on a broad base of ignorance.

The principles underlying the consistent use of definite formulae have already been discussed in an earlier chapter. In the main, it is true that the harmonic structure of the fugue will dictate the nature of the formulae of accompaniment. Occasionally, perhaps, in the course of the fugue, the figure of accompaniment may influence the choice of procedure in the voices, but in general it may be said that the actual fugue is conceived first, then the accompaniment. At the same time, it would be unwise to write the actual fugue without some previous knowledge of the possibilities and limitations of an independent accompaniment. The practised hand will probably write both together.

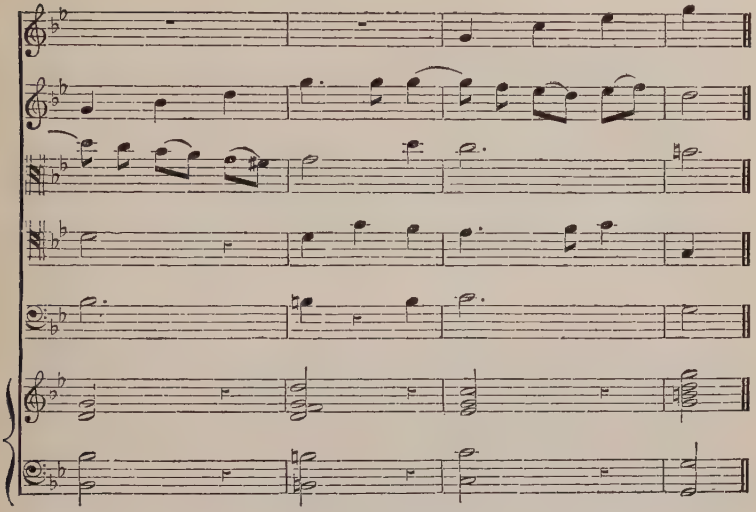
Formulae obviously divide into two classes.

(*a*) Those that are essentially harmonic in texture, and generally demand a particular harmonic pattern as their basis.

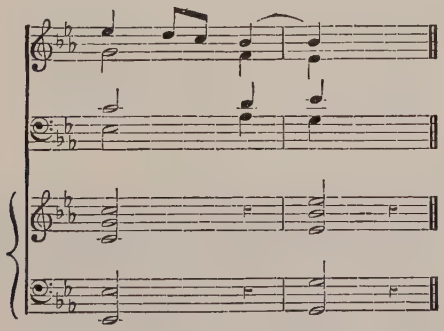
(*b*) Those that are mainly melodic in their essential features, and do not demand any definite harmonic pattern.

In the following, we have the harmonic pattern of one chord a bar, the crotchet rest on the third beat of the bar being ornamental. Such a formula of accompaniment demands that the polyphonic texture of the fugue shall be based on this particular harmonic substructure.

MENDELSSOHN. *St. Paul.* 'The nations are now the Lord's.'

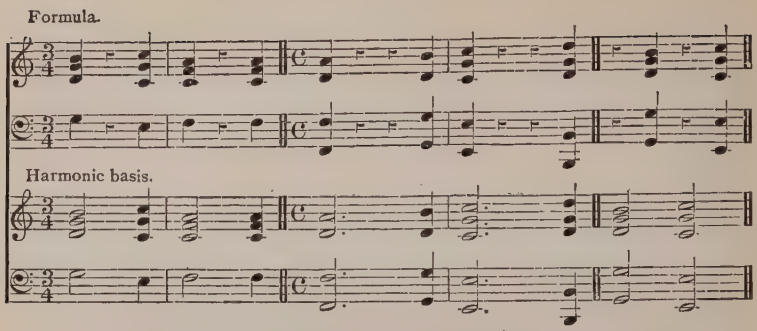


It will be at once felt that the following is incorrect:—



If the exigencies of the polyphonic texture demand an occasional change of chord on the third crotchet, the orchestral formula must be varied accordingly by the addition of a new chord at this point.

There are of course many variants of this particular formula. It may be useful to quote some of them, with the harmonic basis they pre-suppose.



It is also possible to regard the chord change as taking place on the third beat of the bar in the second of the above examples, or on the fourth beat in the last example, but the harmonic bases given are the more usual.

Formulae of this nature are appropriate as accompaniments to fugue Subjects of a bold nature, or as a relief from more intricate texture in the course of a fugue.

The following passages may be studied :—

Wood. *On Time.* 'Triumphing over death'.

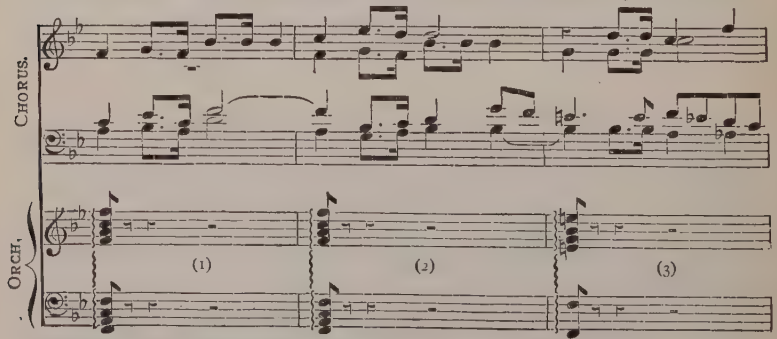
Mendelssohn. *Lobgesang.* 'Ye nations offer to the Lord'.

„ *St. Paul.* 'For all the Gentiles.'

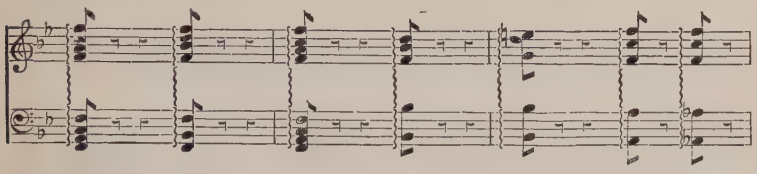
Harwood. *Inclina Domine.* Triple Fugue.

Brahms. *Requiem.* 'Worthy art Thou'.

Although it may be heresy to say so, the following passage from Mendelssohn's *Lobgesang* is most unsatisfactory in effect.

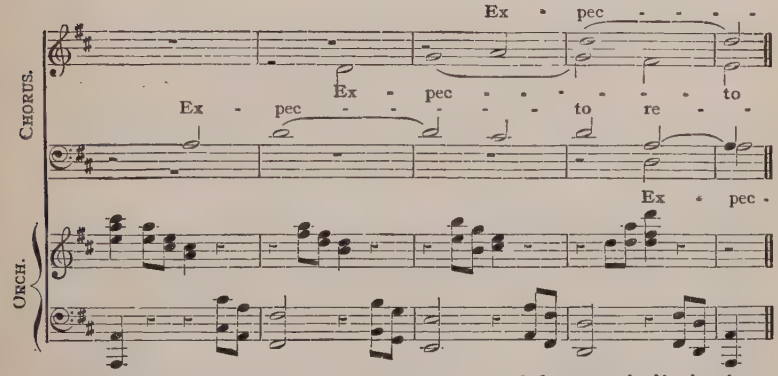


The accompaniment implies one chord a bar and no more, hence the mental jars at (1) (2) and (3).

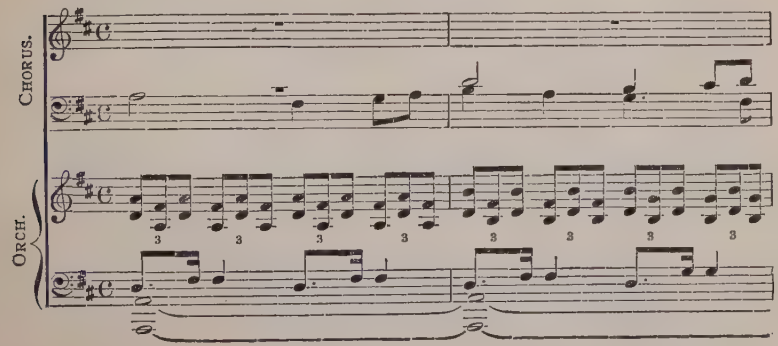
It must be conceded that the accompaniment ought to have been arranged thus :—

Indeed at the end of this Chorus, this procedure is adopted in an almost identical passage.

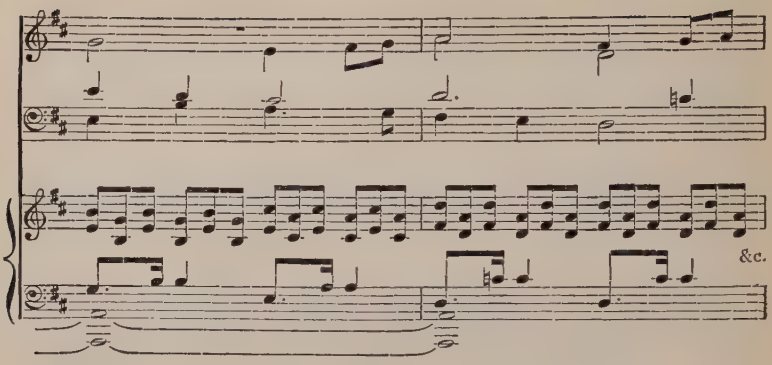
It will be seen that the following formula demands a harmonic basis of at most two chords a bar.

BACH. *B minor Mass.*



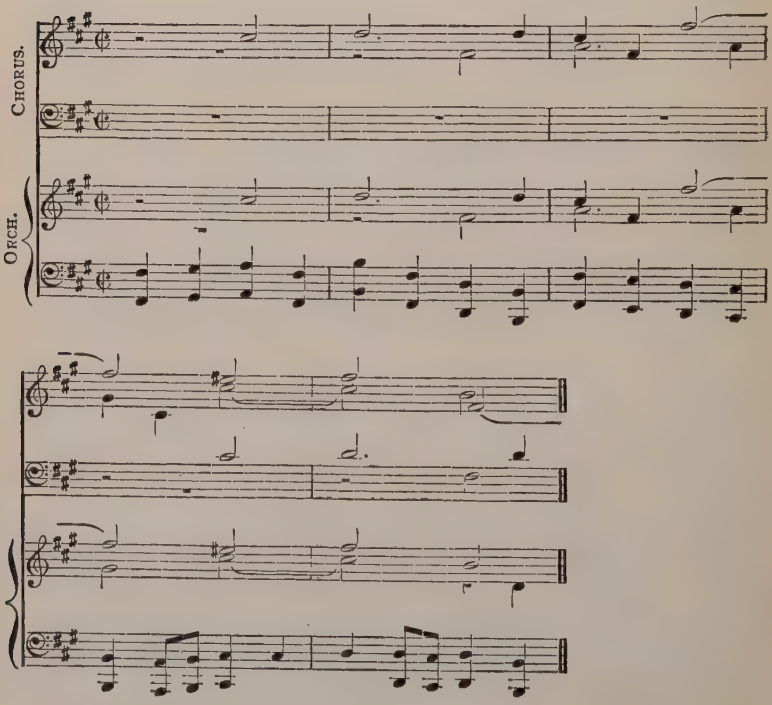
Arpeggio figures also obviously demand harmonic limitation. They naturally lead up to a climax, and are best adapted to the Final Section of a Fugue, for example :—



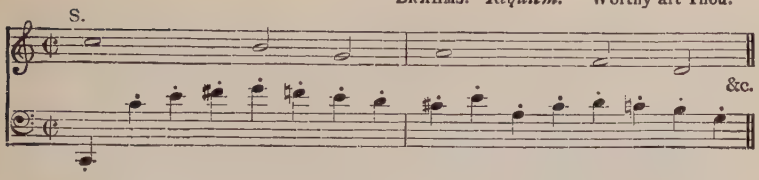


It remains to give a few examples of figures that do not demand any definite harmonic pattern.

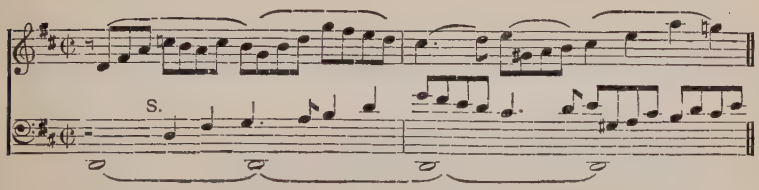
BACH. *B minor Mass.* Confiteor.



BRAHMS. *Requiem.* 'Worthy art Thou.'



BRAHMS. *Requiem.* 'But the righteous souls.'

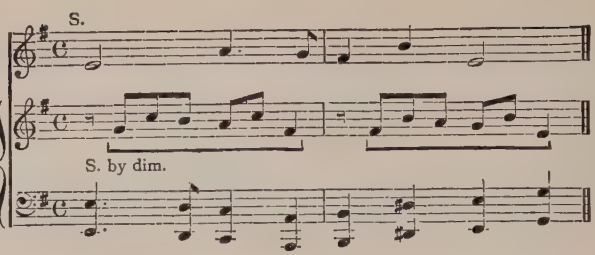
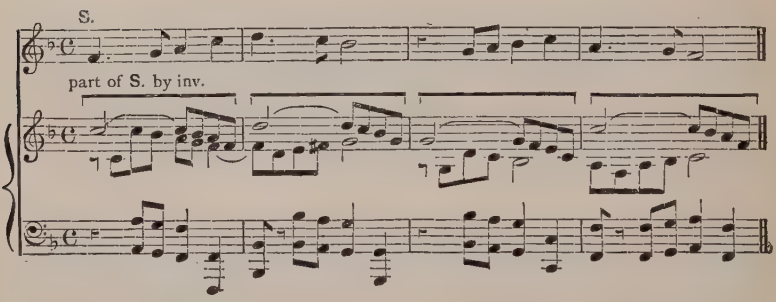


It is unnecessary to maintain an independent accompaniment throughout the course of a fugue. Sometimes the introduction of independent material is deferred until the later sections of the fugue. Further, the fugue must contain periods of comparative repose. After one climax, it would be natural to relax the tension before commencing to build up another. This would afford an opportunity of letting the orchestra either merely double the voices, use a simpler formula, or stop altogether. For every fresh move there must be some intelligible reason. It would be quite ludicrous to use successively various formulae merely for the sake of ringing the changes. There must be continuity and unity in the accompaniment, as well as in the vocal parts.

The Fugue 'Worthy art Thou' in Brahms's *Requiem* exhibits the use of at least five different formulae, but there is not a trace of irrelevancy or incoherence in the whole movement.

The fugue 'But the righteous souls' in the same work exhibits the use of only one formula, which is maintained throughout; and yet the fugue is made to grow in interest in such a way that not the slightest monotony is felt.

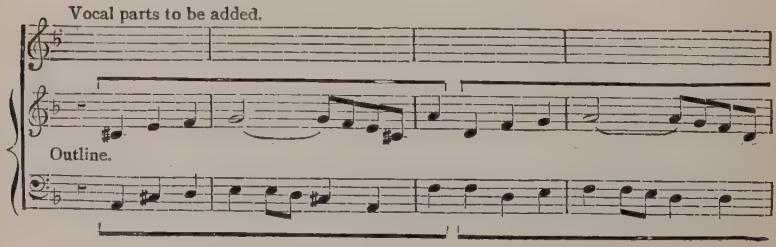
In forming independent accompaniments that are mainly melodic in their characteristics, it is often possible to develop them from the Subject or Countersubject.

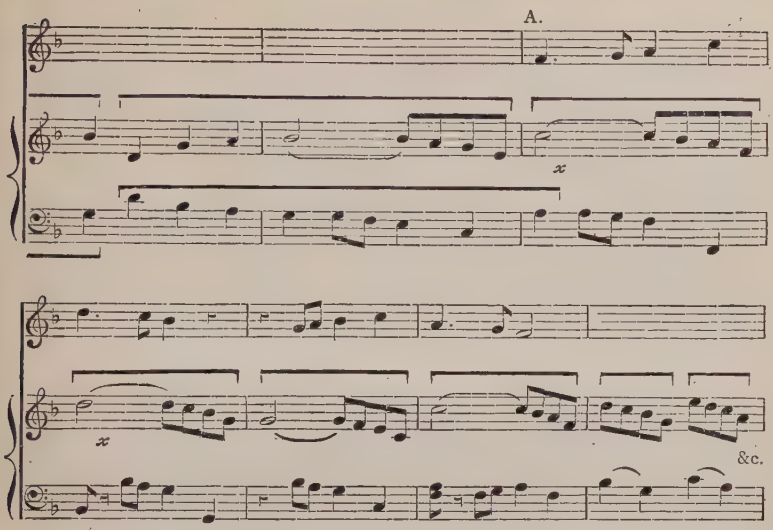


The above examples have no musical value, they are merely written to show possibilities. Such procedures would naturally be deferred till the later sections of the fugue.

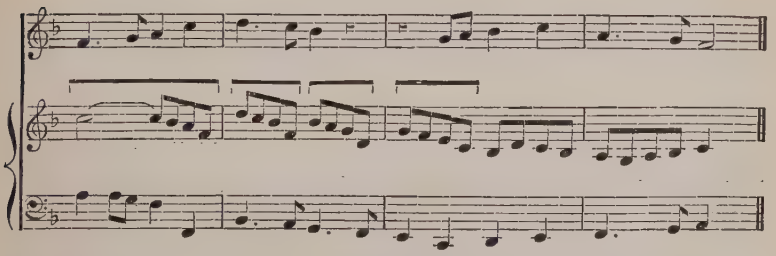
In these examples the melodic formula is repeated every bar. In such a case care should be taken that this device is preceded by a section which makes it the melodic condensation of a larger formula, and followed by a section in which the formula is further condensed.

Vocal parts in the following episode will follow the dictates of the accompaniment in harmonic basis :—





Or if it be felt that the condensation (*x*) is repeated too often, the section from A may be thus revised :—



We have purposely left both the vocal and orchestral score incomplete to show the method of working up such a section. This is a case in which the orchestral structure takes precedence.

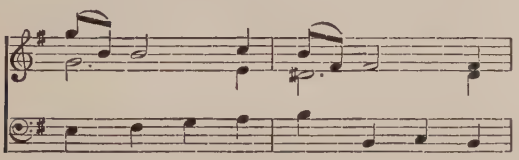
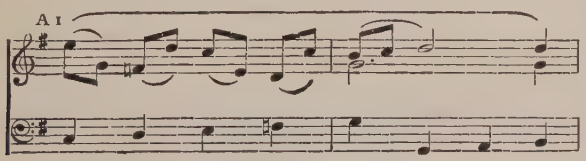
In conclusion, some general remarks upon the independent accompaniment as a whole may be useful. Apart from technical considerations, three main difficulties present themselves to a student who attempts to write an independent accompaniment to a vocal fugue.

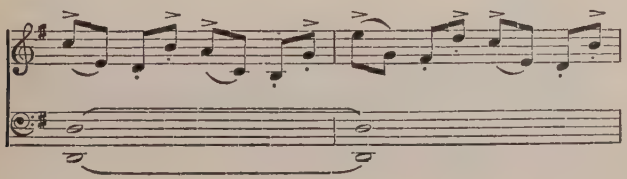
It is quite obvious that the writing of an independent accompaniment that is something more than mechanical florid Counterpoint is much more difficult in the case of a fugue than in that of an ordinary chorus. In the latter case, it is taken for granted that the student will not hamper himself by choosing as his libretto a few platitudes which have to be repeated over and over again. It is assumed that he has the intelligence to choose words which give scope for variety and contrast, and readily suggest appropriate treatment, as for example the first stanza of Gray's The Progress of Poesy, or Collins's The Passions. In such cases the libretto suggests variety, unity being generally obtained by using metamorphoses of original formulae.

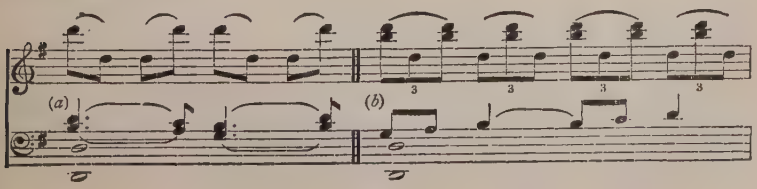
But a moment's thought will show that the conditions under which a fugue is written are very different. It is essential that the words chosen should give expression to some idea or statement that is characteristic and pregnant, that can be dwelt upon at some length without producing an artificial effect. Some students attempt to write fugues upon words as inappropriate as the old 'Incipit Lamentatio Ieremiae Prophetae.' Assuming then that the Fugue is a movement in which the interest is ever increasing, and the effect cumulative, and that any relaxation in tension is only the precursor of a still more exciting period, and further that it is in aim a means of impressing upon the mind some important idea or sequence of ideas, it will be obvious that the management of an independent commentary on this texture is a matter of some difficulty.

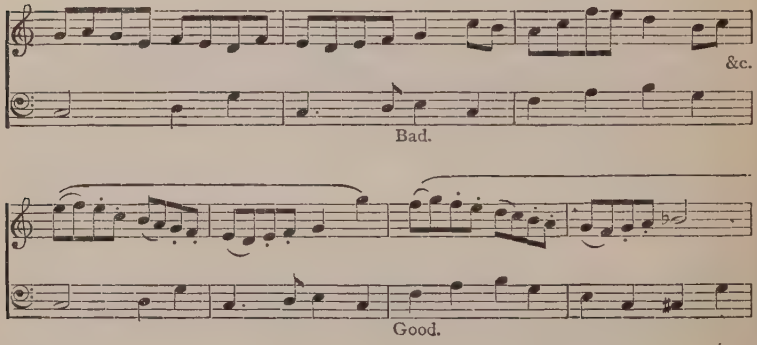
Perhaps the most important point that can be emphasized is that the beginning should be fairly quiet and simple. It is very common to find students commencing with an independent accompaniment of meandering quavers, giving a superficial effect of animation. When the Celli, Violas and Violins have all had their turn at this, the student is at a loss to know what to do next. He cannot lapse into crotchet movement, for that would be anti-climatic in effect, so he launches forth with semi-quavers for a few bars, but he soon finds this too exhausting, and returns again to the meaningless succession of quavers. This introduction of semiquavers is no less grotesque than would

be the interpolation of a tree in a sea-scape, with the idea of affording relief. It would be quite effective to begin with plain chords, then after an episode let the orchestra accompany the middle entry with some *new* feature. After the relaxation of tension the orchestra might develop this feature. It would be a good plan to let the orchestra be silent occasionally.

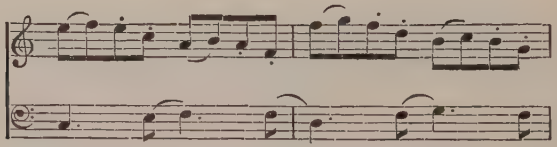
Suppose for example the first group of middle entries were accompanied by some such figure as the following:—

it is not sufficiently animated to make a return to plain crotchet movement anti-climatic in effect; later, it could be developed as follows:—

in due course this would become:—



and finally lead up to:—

This leads naturally to a consideration of the second difficulty, the maintenance of unity. It cannot be too strongly emphasized that the use of a meandering florid accompaniment should be carefully avoided. Nothing is easier to write, nothing is more empty in effect. If a florid accompaniment appear to be appropriate, it should consist of the statement and development of some definite pattern. For example :—

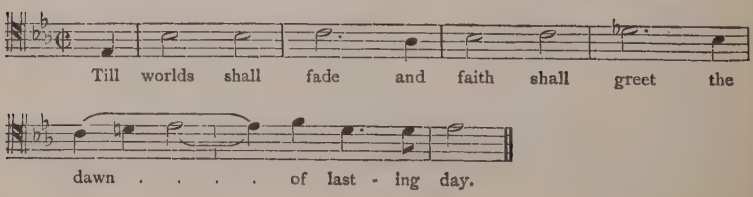


This may be developed in the ordinary fashion, and a new feature added to the final condensation :—

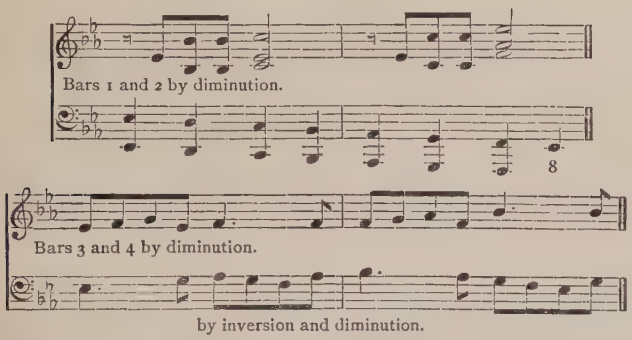


Sometimes the subject itself will suggest formulae of accompaniment.

D.Mus. Oxon., Nov. 1907.



For use towards the end of the Fugue :—



It is to be noted that both these are capable of development. It would be most unwise to use a formula that was not capable of condensation.

Thirdly, there is the danger of monotony. Some students attempt to accompany a fugue throughout either with the same pattern, or with no pattern at all. The former procedure is monotonous, the latter unintelligible.

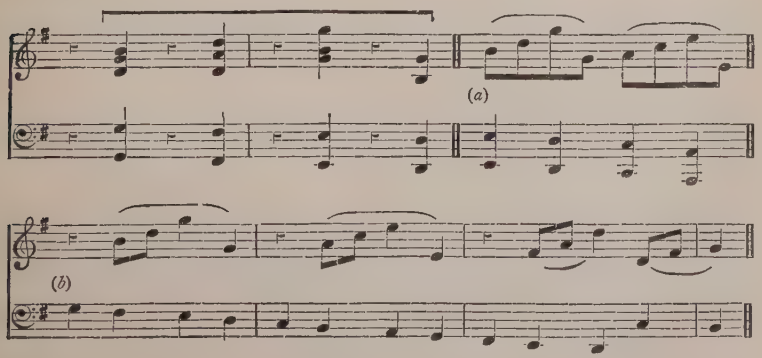
The student should bear in mind three points :—

1. Begin with the least florid features.

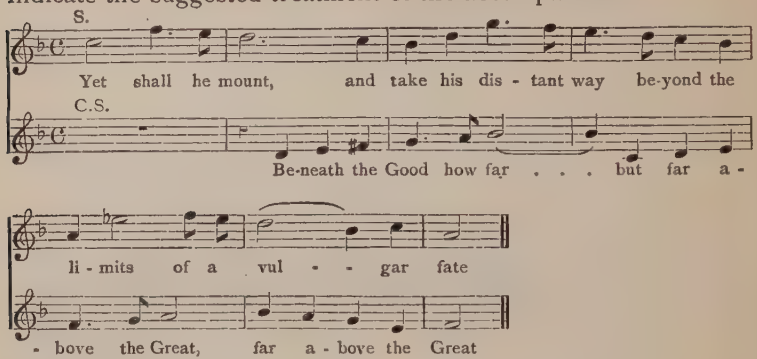
2. The orchestra need not always be independent, and need not always be playing.

3. Original formulae should be capable of development.

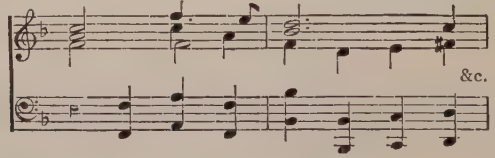
Even a plain detached chord formula may suggest a development.



It may be useful to write a Subject and Countersubject, and indicate the suggested treatment of the accompaniment.


S.
Yet shall he mount, and take his dis - tant way be-yond the
C.S.
Be-neath the Good how far . . . but far a -
li - mits of a vul - - gar fate
- bove the Great, far a - bove the Great

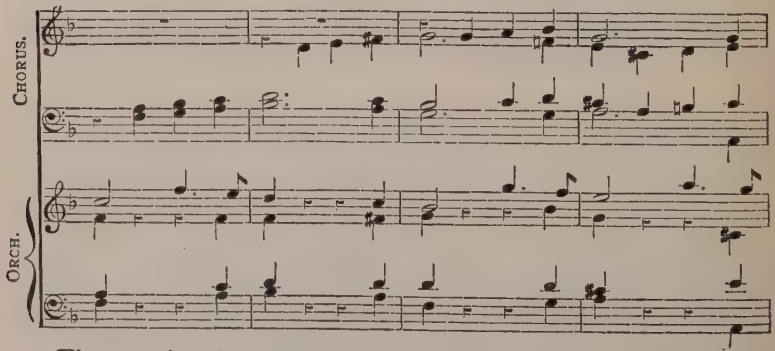
(*a*) Exposition.



Constant feature—moving crotchet bass.

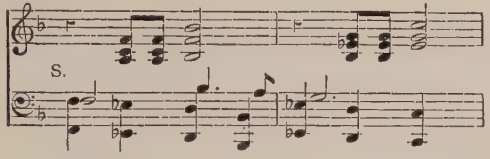
(*b*) Episodes leading to relative minor.

Short phrases in accompaniment (derived from S.) against contrapuntal treatment of C. S. in the voices.

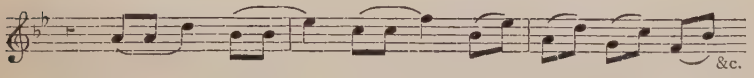


The entries in D minor may be accompanied as in the Exposition. The next episode may be accompanied with detached chords as indicated above.

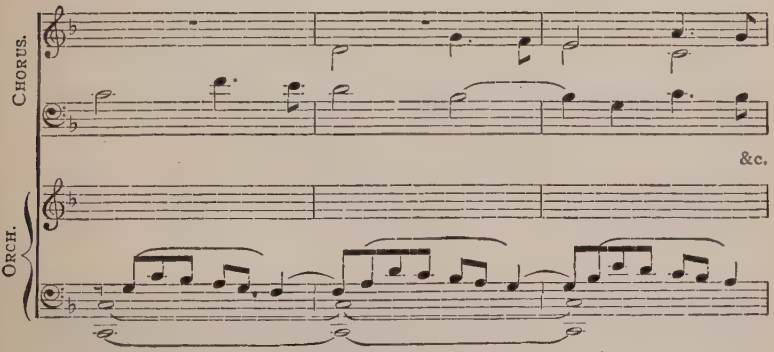
(*c*) When we arrive at the group of middle entries in the Subdominant, it is time to proceed to more elaborate texture in the orchestra :—



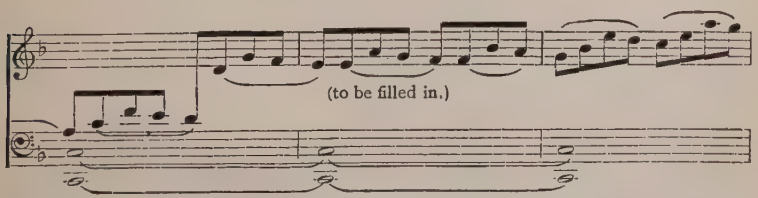
which will develop thus :—



(*d*) This will bring us to the Final Section, in which we can use the Subject by diminution in the accompaniment :—

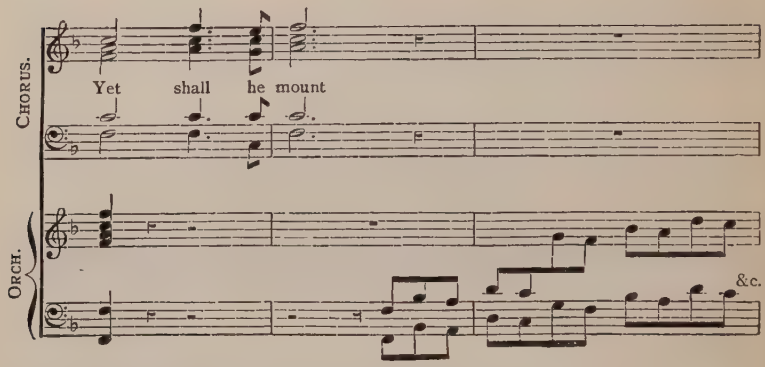


The accompaniment will develop as follows :—



minor alterations may be necessary, in fitting in the vocal parts: but no serious difficulty will be encountered.

(*e*) This, together with stretti at half a bar's distance, will lead up to the climax, when the voices may break into a harmonic style :—



It is hoped that the illustrations in this chapter will enable students to write something better than an aimless quaver part as the independent accompaniment to a fugue, and will also give them an insight into modern methods of composition.

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